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"The play's the thing."—HAMLET.

Saturday night everybody went to the Standard expecting to have prime fun with Charles Brown's "new and original serio-comic opera in two acts, produced under the amusing name of Elfins and Mermaids." And they got more of it than was bargained for. Not since the illustrious Count Joannes gave those memorable performances at the then Lyceum Theatre, have such remarkable scenes of hilarity been witnessed inside a New York place of amusement. From eight o'clock until the time carriages might be ordered (10:30) derision and laughter ran riot; and when the curtain fell on the last act, and the author of this wonderful mixture was enthusiastically called for, there was not a soul in the theatre that did not wish there was more of it.

Brown hails from Albany, New York. Whether or not, in that classic city the composer and author carries on the business of buffoon, at any rate he showed Monday night that nobody can hope to rival him in this particular branch of industry. Brown pervaded the whole place. He rented the theatre; engaged the company; composed the music; wrote the libretto; rehearsed the opera; and then, to cap the climax, modestly assumed a position among the chorus, the better to observe the effect of Elfins and Mermaids on the great New York public which was gathered on the other side of the footlights. He must have been more than satisfied with the result.

We will not bore our readers with a rehash of Brown's ridiculous attempt at a plot. Enough that it deals principally with red pirates in gaiters and blouses, and red piratesses in striped stockings and nether garments that look suspiciously like white draw— well, articles that can be obtained at the underclothing department of every well ordered drygoods establishment in the city. When these masculine and feminine freebooters tried to be grotesque, the audience laughed itself sore. When they endeavored to be serious, the audience howled. When they forgot their lines—as they did on an average every two minutes—the audience shrieked. And so it went on for two mortal hours, during which time the venturesome Brown saw the bright visions prophesied in his printed address to the public (published in the programme, in English that would make Richard Grant White go out to Washington, Pa., and cremate himself), one by one vanish into derisive roars of merriment. Every one present voted the whole performance the funniest thing of the season. Indeed, several enthusiasts were so carried away by the conglomeration of ungrammatical refuse and unmusical deposit which had afforded them so much genuine pleasure, as to offer to draw Brown in a hack all the way down Broadway to the Battery, and honor the triumphant *farceur* with a sail down the harbor to the dumping grounds in one of Captain Williams' scows. The compliment was omitted, however, and the populace was content to manifest its delight in sundry cat calls, whistles and screams for Brown's appearance before the curtain. He was too modest to obey, however. The people spoke so few lines of the piece, and were disguised so effectually by the undergarments, gaiters and blouses aforementioned as to preclude any individual attention now. Our readers may rest assured, however, that the cast, like Brown's opera, was positively the worst we ever saw. This was the reason why Elfins and Mermaids made such an astonishing impression. Some verses culled from the dialogue will give the reader an insight into the character of the libretto:

Hazy the gleaming sunset glows,
Fairies and flowers bloom'd to sigh,
Pleasant the course of water flows
To slowly rise fair Luna high,
While stranded sea shells all replete
Imparts again fresh joys to sight,
As fond I farewell, and retreat
With heavy heart to sail to-night.

From ocean sands on even keel
She glides to surge each wave rolls past,
Till sea-birds wing a whirling wheel
In circle round the bolsted mast.
As though the hand of immortal care
[illegible] all the sails set high and tight;
[illegible] wave rolling to wear,
[illegible] the words, I sail to-night.

[illegible] fights angry spray,
[illegible] planks bend to her roll;
[illegible] the ice land lay
[illegible] eager every soul,
[illegible] helming sea,
[illegible] every plight,
[illegible] she would be
[illegible] chessipes night.

[illegible] is a remarkable passage on which Brown has apparently spent much time. It is one of the most thrilling points in the story:

LEE. Tudor, bring the lady here. The animation of her joy chills me blithesomely, alas!, magnanimously, almost too amorous for her being. I wish she would love me exactly. Madame, your loveliness fills my admiration. I longed to see you again that I may ask, have you ever wed a mariner whose avocation is on the sea? If not, do not deem me too presumptive in tendering you the charming information that in battle I am merciful, after battle sorrowful, and, after all, if there is one alive to regain my heart and love, madame, it is—yourself. I see nobleness and birth toward my rank and station commands a silence. You must reply.

MARIE. Ah! oh, sir! I am too rejoiced.

LEE. Come with me aside a while we talk the matter over as it should be.

MARIE. But! sir!! I have! a child!!!

LEE. A child! a child! Tudor!! Tudor!! a child! Well, so had I!! (sobs) lost in the waves. Lost! lost! [Exit both.

Later on the following splendid soliloquy occurs:

DEVOLI (Aside). Now I play the villain. (Aloud). I say, my lord, sea is like hidden perils to fresh meat, and pearls to salt. Life and it are linked together by no common affection, yet we sacrifice all but Heaven and love for it—losing happiness for honor and tenacious duty. Like the poet says of the sinking ship: From every heart a cry of anguish rises; grazing the rocks, she struck the water that had bent to bear her, broke, drowning all in the royal sea dwelling. We are about to sail on the same sad sea, and the winds of Heaven may blow upon us

* * *

The last dramatic event of the season took place at the Madison Square Theatre Wednesday night of last week, when W. H. Gillette's comedy, The Professor, was produced. An audience of which the manager and author might well be proud was in attendance. Beautiful Summer toilets were as numerous in the stalls as the beautiful Summer plants at the base of the proscenium. Large blocks of seats had been purchased by fashionable theatre parties, and the occasion assumed the air of a social as well as a theatrical event. The band of regular first-nighters—with the exception of the newspaper men, of course—was noticeable for its having gone somewhere else, and as a consequence the auditorium was free from the customary objectionable features. The critics, as a body, agreed in condemning Mr. Gillette's handiwork. This is not singular. But perhaps it is quite as fortunate as not for the Rev. Dr. Mallory. Despite the biting of the newspaper biters The Professor delighted the first-night audience and has drawn crowded houses ever since. We risk little in prophesying that the play will hold the boards to equally good business during the whole Summer. The Madison Square Theatre has got a large *clientele* of its own, which cannot be destroyed by the assaults of the press. This patronage has proved its loyalty by liberally supporting Hazel Kirke up to the last night of its marvellous run. Its taste is quiet; it does not look for theatrical sensations; it is satisfied with pure, wholesome, domestic fare, such as is provided by Mr. Gillette's Professor. Such a circle of friends and ardent supports is an honor and a credit to a theatre, which, young as it is, has already done more toward uniting the opposing factions of the Church and Stage than all the previous efforts of the friends of both. Dr. Mallory has amalgamated practical management and practical Christianity successfully—a feat that entitles him to the credit and respect of all. That his second production—without the aid of the erratic spirit that superintended the first—has met with favor from the important Public, and disfavor from the unimportant Press, is a matter of sincere congratulation.

The story of The Professor is straightforward and may be briefly told. A simple hearted gentleman named Hopkins, by occupation one of the faculty of the Boston University, goes to the White Mountains for recreation with his aunt, Mrs. Elliot, whose chief aim, in the drama, is her desire to see her scholastic nephew married and settled. Her wishes meet with his approbation, but his extreme simplicity and his utter ignorance of the conventionalities of life lead him into a series of laughable blunders. He proposes to every young woman he meets, and consequently becomes entangled in a number of feminine complications, while remaining as far as ever from the goal of Mrs. Elliot's matrimonial aspirations. Roaming about the New Hampshire forests is a wild damsel, Daisy Brown, who has escaped from her cruel father and an obnoxious lover. The Professor, in the course of his peregrinations, comes across this child of the woods, and makes his stereotyped profession of affection—"I am resolved to lead a bachelor's life no longer. I am struck," etc. But Daisy is not struck in return, for she leaves Professor Hopkins in a wild mountain gorge to go away with Henry Marston, a good looking young man who is in search of his sister, who was stolen away when he was a lad. He finds her finally in the person of Daisy Brown; the Professor is accepted by the latter young lady, who discovers that she has a place for him in the hidden recesses of her heart. Besides these characters, there are fourteen others that play a subordinate part in the development of the comedy. Among these there are half a dozen sentimental young girls and a quartet of college boys, who introduce some well-sung Yale glees. The action takes place in one day, being divided into four acts, covering, morning, afternoon, dusk, and night. The scenery is exquisite. Act First shows an excellent interior—the parlor of a hotel. Act Second passes in the woods. Act Third is a rocky ravine, with a running brook (real water), seen at twilight. Act Fourth passes in front of the hotel, which is illuminated. All these scenes are artistically set, and are painted with a care and taste that could not have been improved upon had Mackaye himself been directing things behind the curtain.

The piece is a charming little Summer idyll. It is redolent of the fresh poetry of the Hampshire hills, mixed with the elements of practical humdrum existence. For once the playbill is right when it calls Mr. Gillette's creation "a study." It is exaggerated only enough to meet the requirements of dramatic effect. Its general outlines are true to nature. Its simplicity and ingenuousness are captivating. Although the average theatre goer will look no deeper into the Professor's nature than the *naïvete* displayed on its surface, to the close observer there is hidden beneath this a strata of pathos. The thoughtless sees nought but a comic side to the situation, which brings the Third Act to a close; when the Professor, for the first time conscious of the sweet pangs of love, grasps to his heart a prosaic bullfrog that the little mountain maiden who has just left him, has looked on. But we saw a quaint touch of nature in this little point, that had its serious as well as comic aspect.

The dialogue is carefully written, and is in keeping with the purity and naturalness of the story. Altogether, we were most agreeably impressed with the play, and hope that the Rev. Dr. Mallory, having found such a fitting Summer successor of Hazel Kirke, will continue it so long as it draws, regardless of the unwarranted strictures of the brilliant critics of our local press.

In the title character Mr. Gillette was capital. We have sat in the college recitation room of just such an instructor ourselves, in past days, and it was a pleasure to renew his acquaintance again in the person of the actor author. Mr. Gillette has made the part an admirable study, and the audience on the opening night recognized the merits of his endeavors by liberal applause. Harry Lacy has become stagey and unnatural. He was not satisfactory as Henry Marston. Leslie Allen was capital as Mr. Thomkins, and C. W. Butler as Gustavus, his lunkheaded son, was good. Georgia Cayvan claims the highest praise among the ladies. As Daisy Brown she displayed an amount of genuine ability that fully justified our estimate of her capabilities as the heroine of Hazel Kirke. She acted the part with true spirit. Mrs. Nellie Taylor as Mrs. Elliot, Nellie Morant as Estelle, and Josephine Bailey as Annie Timms, were respectively acceptable. Belle Melville played an effervescent young damsel, Susy Sundown, very well. She is an acquisition to the company. Miss Marie Chester was affected and mincing in a small part. Cannot this young lady alter her pronunciation for the better? E. L. Tilton acted Moses Brown satisfactorily. D. H. Chase and A. Waldron did what little they could with a brace of small parts. On the whole the piece is acted exceedingly well, and we are much mistaken if this advantage, together with the beautiful scenery and the ever attractive features of the theatre, do not keep The Professor going until another play is ready in September.

* * *

A fair-sized audience assembled on Monday evening to witness Anna Boyle in the well-worn and consequently uninteresting drama of Fanchon. Miss Boyle's interpretation of the title role does not materially differ from that of her myriads of predecessors. Fanchon was created a volatile and spiteful creature, with just so many commendable attributes to recommend her to the sympathies of her audience. The boyish nature of the girl becomes the vehicle for a display of the light and airy nothings which characterize her career in the first two acts, while the other three evolve the maturing idiosyncracies of a noble young woman, who seems to be governed by correct principles of right. When we see one Fanchon we see all—except, perhaps, Maggie Mitchell's, to whom the character exclusively belongs—and Miss Boyle's is no exception to the average. Occasional sparks of originality are emitted here and there, and an apparent desire to improve upon other representations seems to actuate the little lady, and her very hard work is entitled to great credit, for she seems to carry the weight of the piece upon her shoulders, and do all the prompting and stage management besides. Mr. Stafford was ill at ease as Landry, and seemed to be imbued with the idea that the sooner the play was over the greater would be his satisfaction. We heartily sympathized with him in the feeling, for he had not the faintest conception of the character, or if he had, he was so nervous and so painfully aware of being out of his element in it, that a generous audience graciously overlooked his failing. In Shakespearean characters Mr. S. evinces a positive precocity, but in society or emotional business he falls far short of the ordinary requirements, admitting Landry to be a fair sample. The other characters call for no especial mention, except that of Mother Fadet, by Mrs. W. G. Jones, who invested it with a repulsive vindictiveness that evoked the immediate hate of the audience—a true test of the merit of her performance. The stage settings were commendable, and the St. Audoche Festival scene particularly meritorious.

* * *

Billee Taylor was produced at Niblo's Monday night by the original company that played it at the Standard. All the favorite spots were loudly applauded by a good-sized audience, and the opera never went better. The troupe will remain another week.—M. B. Curtis still does excellently at the Fourteenth Street.—The Wilbur Opera company in The Mascotte will remain a fortnight or so longer at the Bijou.—The World revolves regularly at Wallack's.—Closed: Park, Grand Opera House, Daly's, Booth's, San Francisco Opera House, Union Square and Fifth Avenue.

Engagements for Next Season.

Following is a continuation of the list of engagements for next season:

John Gourlay by the Troubadors.
Maude Granger by Bartley Campbell.
Charles Bowser, to travel with a Hazel Kirke combination.
Paul Arthur, by Max Strakosch.
John B. McCormick, manager, by Frederick Paulding.
Nat Childs, advance, by Mme. Janauschek.
J. R. Vincent, by Boston Museum.
Leonard Outram, John Hay, Joseph A. Ransome, Royal Roche, Florence Elmore, Marion Clifton, by Frederick Warde.
Wm. F. Owen, Frank Roberts, by C. J. Whitney.
Arthur Moulton, by C. W. Taylour, to support Chanfrau.
George Morton, by the World Combination.
Edmund K. Collier, by John McCullough.
Carrie E. Hapgood, by Augustin Daly.
Luscombe Searrell, from Australia, by Augustin Daly.
Alice Gray, Lillian Bradford, William Johnson, Ralph Delmore, W. P. Sheldon, George Mordaunt, C. H. Harmer, by the McDonough Fulford M'liss Combination.
Tillie McHenry, by M. B. Curtis.
E. L. Tilton, by James Collier.
David Vanderen, by Chestnut Street Theatre, Philadelphia.
George D. Chaplin and Walter L. Dennis, by Aldrich and Parsloe.
Mark Price, by Hoey and Hardie.
William Harris, by Mary Anderson.
George C. Davenport, by Henry [illegible]rett.
Joseph A. Ranson, by F. B. Warde.
Charles Queen, by Barlow, Wilson, Primrose and West.
Al. H. Simonds, business agent, by Anthony and Ellis.
Mr. and Mrs. Charles Walcot, J. T. McDonald, by Janauschek.
Lillie Post and Sylvin Gerrish, for The Tourists.
Frank Roberts, by C. J. Whitney.
Frank Farrell, business manager, by J. T. Raymond.
George Holland, Ed. Marble, and E. M. Holland, by Robert Spiller.
John A. Lane, by John McCullough.
Will J. Duffy, by the Templetons.
Shirley Smith, R. F. McClannin, Henrietta Irving, by Janauschek.
Edgar L. Davenport, Charles Rosine, Carrie McHenry, by M. B. Curtis.
Ada Wernell, J. V. Melton, by Milton Nobles.
Kate Fletcher, by Frederick Paulding.
W. H. Brower, W. H. Collins, Adelaide Cherrie, by Brooks and Dickson, for The World.
L. R. Shewell, by Maggie Mitchell.
Emma Pierce, Eva Glenn, Mrs. J. J. Prior, by Hoey and Hardie.
Gustavus Levick, by Joe Jefferson.
Julia Stewart, by Joe Murphy.
Annie Ware, for Deacon Crankett.
Mrs. W. A. Rouse, by J. W. Collier.
Mr. and Mrs. N. C. Goodwin, by Brooks and Dickson.

McDonough's Plans.

THE MIRROR office yesterday morning encased the portly form of the veteran actor-manager, John E. McDonough, who was on a temporary visit to the city.

"You look pale, Mr. McDonough; what's up?"

"Had a ponderous incisor extracted last week in Philadelphia, and nearly bled to death. Been sick ever since."

"But you're going to recuperate?"

"Yes. I do the continent."

"When do you go?"

"On the 18th, in the steamer Spain. Going to Antwerp, Constantinople, Vienna, Paris, and all the places worth seeing."

"How long will you be gone?"

"Well, you see we've got a brand new company—and a superb one, too—for next season, and, as I am going to give it a full week's rehearsal, I will have to be back on the 10th of August, as we start out on the 29th."

"Your company, then, will be entirely new?"

"Yes, with the exception of Mr. Johnson, whom we cannot dispense with."

"Does Miss Pixley accompany you?"

"No. She will remain in Canada with her husband and boy. I tried to get Bob (Fulford) to go along, but he preferred to swelter in the colony."

"How has the season panned out?"

"Well—very well. I might call the average business big."

"You and Fulford have made quite a nest egg, eh?"

"Well, yes, we are well fixed."

"Prospects for next season?"

"Good. Our time pretty much all filled. Well, I must be off."

"Good bye. Pleasant voyage. Drop us a line occasionally."

"All right, me boy. F-a-r-e-w-e-l-l!" And the old time tragic swoop seemed to come back to him as he pirouetted about on our Axminster carpet and descended in THE MIRROR elevator.

—Miss Coghlan has no idea of starring. Nor is it probable that she will indulge in the expensive luxury for several seasons to come. There are too many poor stars, and too few good leading ladies. No one knows this better than the actress herself

—Lotta is rusticating at Lake George.

—Janauschek is summering in Maine.

—Dr. Hamilton Griffin was in town Tuesday.

—James Hardie, of Hoey and Hardie, is resting.

—Steele Mackeye and company have returned to this city.

—R. E. Stevens, the manager of Lawrence Barrett, is in town.

—Oliver Doud Byron is enjoying the salt air at Long Branch.

—John A. Stevens is fast filling time for his new Boston Theatre.

—Marcus R. Mayer is awaiting the result of Abbey's trip to Europe.

—Anna Boyle is the sister of Harry Richmond and Ackland Von Boyle.

—Horace McVicker will travel as treasurer for The World next season.

—John T. Raymond's season begins at the Park Theatre, Boston, in September.

—Topsy Venn is still confined to her room at the Continental Hotel, Philadelphia.

—General Barton, of California, is slowly convalescing. He is able to leave his room.

—Sam Colville has altered his mind, and will not go to Europe. Morrissey's disconsolate.

—Frank Bowers, the gentlemanly manager of Aldrich's My Partner, has been re-engaged.

—H. Crandall, manager of Prof. Seeman, was in town last week. He left Tuesday for California.

—Two or three companies are being organized to play The World in the various towns and cities.

—Manager James Collins, of Heuck's Opera House, Cincinnati, is stopping at the Morton House.

—It is probable that McCullough and Rossi will play against each other next season in this city.

—Charles Queen, of Haverly's New Mastodons, has been engaged by B., W., P. & W. for next season.

—Mr. and Mrs. Charles Walcot are announced as members of Janauschek's company for next season.

—Will S. Harkins has accepted an engagement with Manager Lytell, and leaves tomorrow for Halifax, N. S.

—The Fifth Avenue, Daly's, Grand Opera House and Theatre Comique will reopen in August. The Union Square will reopen for a preliminary season August 11.

—The Standard Theatre will re-open on the 15th of August with Barney Macauley in A Messenger from Jarvis Section.

—Steele Mackaye looks cheerful, but is very reticent about his future plans. The new theatre is still indefinitely talked about.

—It is reported that Zelda Seguin has settled all differences with the Abbott company and will resume her place next season.

—William West, of Barlow, Wilson, Primrose and West's Minstrels, is in the city. He says the company made $50,000 last season.

—Nathan Church, of the *Times*, Grand Rapids, Mich., is being welcomed on the Square by his numerous friends in the profession.

—N. D. Roberts, who has been reported seriously ill in Cincinnati, is convalescing, but will not be able to leave his room for several weeks.

—A. S. Pennoyer has been offered the business management of Lotta's company. Having accepted the management of the Vokes, he will decline.

—The four hundredth performance of the Upper Crust at the London Adelphi, recently, was commemorated by a dinner given by Toole to his company.

—C. B. Demarest and Co., Brooklyn, are turning out the finest opera chairs that are made. Their orders are large, and their popularity as manufacturers world wide.

—C. H. Hill, the New England manager, will direct the affairs of the Forest Hill Garden, Fall River, this Summer, which argues well for the success of the entertainments.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

Notice.

Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANNA BOYLE AND WILLIAM STAFFORD: Now playing at Windsor Theatre, New York city.

A. M. PALMER'S DANIEL ROCHAT CO.: Boston, May 6, one week.

AUGUSTIN DALY'S CINDERELLA AT SCHOOL: Buffalo, N. Y., 9, 10, 11; St. Louis, 13, one week.

AUGUSTIN DALY'S NEEDLES AND PINS CO.: Troy, N. Y., 6, week.

BAKER & FARRON: Little Falls, N. Y. 10; Amsterdam, 11, and close season.

BILLY ARLINGTON'S MINSTRELS: Great Bend, Kan., 9; Dodge City, 10; West Las Animas, Colo., 11; Trinidad, 13; Pueblo, 14.

BIRCH & BACKUS' SAN FRANCISCO MINSTRELS: Cleveland, O., 8; Pittsburg, Pa., 10, 11.

CHILD OF THE STATE (Hoey & Hardie): New York City, 30, two weeks.

CHARLES L. DAVIS COMEDY CO.: Boston, May 30, week.

DUPREZ & BENEDICT'S MINSTRELS: Johnstown, N. Y., 9; Glenville, 10; Amsterdam 11, and close season.

DONNAVIN'S TENNESSEEANS: Dundee, Ill., 11.

FORD'S COMIC OPERA CO.: Quincy, Ill., 8, 9; Hannibal, Mo., 10; St. Louis at Uhrig's Cave 13 for one month.

FLORENCE HERBERT COMB.: Aurora, Ill., June 6, week.

GUS WILLIAMS: Council Bluffs, Ia., 10, 11.

GRAYSON-NORCROSS COMIC OPERA CO.: Boston, 30, two weeks.

GEORGE HOLLAND: Philadelphia, 6, week.

HARRIGAN & HART'S THEATRE COMIQUE CO.: Chicago, June 6, two weeks; St. Louis, 20, week.

HAVERLY'S COMEDY CO. (Strategists): Leadville, June 6, week.

HAVERLY'S WIDOW BEDOTT (C. B. Bishop): San Francisco, 6, four weeks.

HAVERLY'S COLORED MINSTRELS: Oakland Gardens, Boston, 6, one week.

HAVERLY'S NEW MASTODON MINSTRELS: Denver, Col., June 6, week; Topeka, Kan., 13; Kansas City, 14, 15; Leavenworth, 16; St. Joe, 17; Quincy, 18.

HAVERLY'S EUROPEAN MASTODON MINSTRELS: Salt Lake City, Utah, 9, 10, 11; Eureka, Nev., 13, 14, 15; Virginia City, 17, 18, 19; Carson City, 20; Marysville, Cal., 21, 22; Sacramento, 23, 24, 25; San Francisco, 27, two weeks.

HARRY G. RICHMOND COMEDY COMB: Pittsburg, 30, 31; thence through oil circuit.

IDEAL DRAMATIC CO.: Fort Assinaborna, Dakota, 6, week; Fort Benton, 13, week; Open new hall at Helana, Montana, July 4.

JOHN T. RAYMOND: Stockton, Cal., 9; Marysville, 10, 11; Sacramento, 13, 14; Virginia City, 15, 16; Carson City, 17; Reno, 18; Eureka, Nev., 20, 21, 22; Salt Lake City, 24, 25; Ogden, 27; Laramie, 29; Cheyenne, 30; Fort Collins, July 1; Golden, 2; Devon, 4; Leadville, week.

JAY RIAL'S UNCLE TOM'S CABIN CO.: Chicago, 6, week.

KATE CLAXTON: Virginia City, Nev., 9, 10, 11; Ogden, 14; Salt Lake City, 15, 16, 17, 18.

LEAVITT'S RENTZ SANTLEY CO.: Buffalo, 6, week.

M. B. CURTIS' SAM'L OF POSEN: New York, till further notice.

MADISON SQUARE THEATRE CO. (Hazel Kirke No. 1): San Francisco, 6, three weeks.

MAHN'S COMIC OPERA CO.: Boston, Mass., 6, two weeks.

RICE'S SURPRISE PARTY: Philadelphia, 6, week.

ROLAND REED COMEDY CO.: Council Bluffs, Ia., 6, week.

ROSE WOOD COMB. (Hamlin and Davis): Eau Claire, Wis., 9; Madison, 10; Janesville, 11; Chicago, 13, three weeks.

SIGNOR BOSCO: Niles, Mich., 9; South Bend, 10, 11, 13; Elkhart, 14, 15, 17.

TONY PASTOR'S TRAVELING CO.: Youngstown, Ohio, 9; Cleveland, 10, 11; Detroit, Mich., 13; Toledo, Ohio, 14; Columbus, 15; Springfield, 16; Cincinnati, 17, 18.

THOMAS W. KEENE: Carson City, Nev., 9; Reno, 10; Cheyenne, W. T., 13; Collins, Col., 14; Golden, 15; Central City, 16; Georgetown, 17, 18; Denver, 20; Leadville, 26, week.

TONY DENIER'S HUMPTY DUMPTY: Chicago, 6, week.

VOKES FAMILY: Chicago, 30, two weeks.

VICTORIA LOFTUS BURLESQUE CO.: New York, 30, week.

WILLIE EDOUIN'S SPARKS COMB.: Ogden, 9, 10; Denver, Col., 23, week; Leadville, 30, week.

WILBUR COMIC OPERA CO.: Now at Bijou Opera House, New York City.

WM. MARBLE'S DRAMATIC CO.: Pine City, Minn., 9, 10, 11; Rush City, 13, 14, 15.

Boston.

However great may be the attractions of the programme submitted to other theatres, it must be confessed that the popularity of the Banker's Daughter attracts all those who are desirous of seeing a beautiful play enacted by a most excellent company. Whatever may be the diversity of opinion as regards the present condition of the stage, and however much people may differ as to the talent of the artists upon whom we have to rely for our histrionic amusements, there is, and can be, but one sentiment with reference to the Union Square Theatre co. Some persons are very fond of crying up the genius of French actors and actresses at the expense our own. Perhaps, occasionally, they may be right, but in other comparisons they are too apt to forget the gifted artists of the American stage. Where is there a company that embraces so many gifted artists as this, where every attention is given to the minutest detail of dress, speech and action? There is Wallack's Theatre and our own Boston Museum, the former possessing the best light comedian, the best old man, and one of the best leading ladies upon the stage; the latter, one of the greatest comedians, the most versatile leading man, and one of the best leading ladies. The remainder of the companies are excellent, but the Union Square have so many good people capable of filling most any role, that to comment upon their talents and virtues at this time would be superfluous. The Banker's Daughter has filled the Park Theatre to its utmost capacity at every performance, the orchestra being obliged to surrender their seats, while the admiring audiences have testified their appreciation of one of the best plays now before the public. The Banker's Daughter is a very powerful and well-written play, and the interest never for one moment flags. Simple as is the subject, the amount of pathos and humor extracted from it is extraordinary, and I must announce that the actors concerned in it used every opportunity of displaying the varied excellencies of the play. Mr. Thorne's acting as Strebelon is superb. The high-minded man of honor—the thorough gentleman—was fully realized in the actor's conception. Sara Jewett played with considerable tenderness as Lillian, and made everything that is possible with the part. Washington Phipps and Florence St. Vincent Brown are the best parts in the piece; all other characters pale before them. These roles were enacted by Owen Fawcett and Maude Harrison. J. B. Polk is so thoroughly identified with the character of Phipps that it is a most difficult task for anyone to try to cope with that gentleman's delightful rendering, yet Mr. Fawcett is to be complimented as playing with earnestness and intelligence; and if the performance was not a great one, yet it was so full of good points that the actor has every reason to be assured of a success. Maude Harrison's Florence St. Vincent Brown is so thoroughly known that an extended criticism would be out of place; it was the same piquant, lively and interesting performance as before, and Miss Harrison shared the honors with the leading people in the cast. John Parselle, J. H. Stoddart, Walden Ramsey and Mrs. Phillips were seen to advantage in the roles so often played by them here, every performer giving an able delineation. Mr. De Belleville gave a most impressive rendering of the Count, and the performance would have been a perfect one if the gentleman would only refrain from imitating the tones and voice of the lamented Fechter. It may be natural for him to do so, but at all events it is far from pleasing. With a play the eye must be delighted as well as the ear, and stage accessories and surroundings are just as much needed to properly delineate a play as the warmth of the sun is needed to promote vegetation. In this respect nothing was wanted by the management, as everything that beautiful furniture and scenery and appointments could do to harmonize with the acting was fully carried out. The mise en scene could not be surpassed. Next week is the last of the engagement of the company and the last of the present season of the Park. June 13 Business Manager Tyler receives his benefit.

The Mascot did fairly at the Globe Theatre last week, the Grayson-Norcross Opera co. being the attraction. In fact, we have been surfeited this season with Olivette, Billee Taylor, Mascot, and other musical plays, that at this late date the people do not care for, and will not go and see any such production unless there is some special attraction, which was not the case with the Mascot, as it has been done at two different places of amusement in this city, and although a charming operetta, did not meet with much success. The present co. is the same as when at the Gaiety, with the exception of Harry Brown and Lillie West, whose places are now filled by Sidney Smith and Lizzie Harrold. Mrs. Carter sings as delightfully as ever. William Allen was truly great as Rocco, while the chorus and dresses came in for the most praise, consisting of a large number of excellent voices, while the costumes were costly and made a fine appearance. The Mascot closes one of the most brilliant seasons the Globe Theatre has ever had. Manager Stetson has made a quantity of money, and his attractions have been the best ever offered in one season. During the recess (Mr. Stetson not being contented with last season's outlay in repairing the theatre) many improvements will be made, the walls decorated and new chandeliers and a drop curtain will be added to the present attractiveness of this beautiful theatre.

Frank Mayo as Davy Crockett did a good business last week at the Museum, and Saturday night closed the regular season at this establishment. The season has been a very excellent one—better than for many years—and Manager Field is to be congratulated upon the general recognition of his able and endless endeavors. Monday night Mortimer, the illusionist, for a short season. July 4, Rice and Goodwin's Cinderella at School co.

The Jollities closed the season at the Gaiety Theatre on Saturday night. Next season the Gaiety is to be entirely remodeled and renovated. Manager Wentworth, encouraged by this season's success, will spare no expense in making it one of the prettiest theatres in the city.

Howard Atheneum closed its regular season on Saturday night, but will open for a few nights during the present week for benefits, commencing with stage-manager Frank Wright. The present year has been a very successful one, the best for many years.

The Novelty Theatre will remain closed during the Summer, and great changes will be made for next season, when John Stevens will cater for first-class audiences, as many great attractions are already booked.

The Boston Museum will keep open during the Summer, giving a variety performance afternoon and evening.

The cold and rainy weather had a most depressing effect upon the Summer gardens, keeping many people away who desired to witness a first-class entertainment. Halleck's Alhambra did very fairly, as the building is covered, and the audience are not annoyed by the wet and cold. This week Charles L. Davis. Haverly's Colored Minstrels 13th.

At the Forest Garden the favorite burlesque of William Tell, Onofri and Hernandez Family, Adele Cornalba, and the English ballet troupe.

Haverly's Colored Minstrels remain another week at Oakland Gardens, their success being great.

Items: Mme. Janauschek does not go to Europe this Summer as reported, but will pass the vacation at the seashore.—Charles Stedman, late of the Troubadours, is in the city.—Stella Boniface will pass the Summer at her father's residence in Scituate.—Adelaide Phillips is at her home in Marshfield.—Emmie Wilmot will probably play in Halifax during the Summer.—George Crabtree (brother of Lotta) is at present in the city.—Mr. and Mrs. J. L. Carhart are also in Boston.—Mr. and Mrs. Charles Walcot are engaged by Madame Janauschek for next season.—E. A. White of the My Geraldine comb. is at his home in Cambridge.—T. M. Hunter, late of the Salvini comb., is at his residence in Dorchester.—Genevieve Ward appears at the Globe Theatre in the Fall; also Robson and Crane.—Joe Jefferson will play Rip Van Winkle at that establishment for one week.

Chicago.

McVicker's (J. H. McVicker, manager): The Acme Olivette co. have presented Olivette with charming vocalization, but rather medium dramatic action. It is a little surprising that the large and apparently chaste audiences can accept with such apparent relish the broad suggestiveness of this libretto. The rich musical treat atoned in a measure for the flux of dialogue, and resulted in a very profitable week. They go to Milwaukee for three nights and close season. The coming week the Vokes in Belles of the Kitchen.

Grand Opera House (James Hamilton, manager): A co. with the high sounding name of the Fifth Avenue Opera co. opened the week with Olivette. The performance lacked merit sufficient to attract good attendances. Hattie Richardson personated Olivette. The co. close their season Saturday night with Billee Taylor.

Hooley's Theatre (R. M. Hooley, manager): Birch and Backus' San Francisco Minstrels have played to excellent attendance. The co. give a fair performance, and are worthy of patronage. The Minstrels will appear in Toledo the 6th. Harrigan and Hart comb. commence an engagement the 6th.

Olympic Theatre (Z. W. Sprague, manager): The Celebrities pulled through the week with medium sized audiences. The performance, somehow, dragged, and failed to excite very much enthusiasm. By a change in arrangements, it is announced that the Celebrities remain another week, with the addition of the Eccentrics and Ed. Banker.

Academy of Music (William Emmett, proprietor): The attendance during the second week of the Rentz-Santley comb. has materially diminished, but the joint benefit of B. Leavitt and Mr. Rosenbaum Friday evening brought out quite a large audience. The comb. finish the season week of 18th at Buffalo, N. Y. They have been forty-three weeks without losing one night. Ben Leavitt says that he will go to England with his wife, starting July 4, and return by August 15 to resume the management of the Rentz Minstrels. Tony Denier's Humpty Dumpty week of 6th, the house closing 12th with a grand benefit to the deserving treasurer, John Muir. Performance afternoon and evening.

Lyceum (Ed. Hillier, manager): Rosedale has been presented to fair business, and was a creditable effort of the people engaged. It being the only dramatic performance in the city for the week, it probably attracted more attention than it would have done at any other time. Next week J. Sims in Skip, the New York Fireman, will appear. Kate Noah will be added to the co. Manager Hillier will have a benefit soon. Rumors of a change in the management are still circulating.

Central Music Hall (C. Milward Adams, manager): The fourteenth annual commencement exercises of the Chicago Musical College Thursday evening was a marked success. A well selected number of pieces were rendered in a most satisfactory manner. Some of the graduates evinced great proficiency and remarkable delicacy of touch as pianists. Bouquets were brought upon the stage and presented to each graduate. There was a large gathering of musical people. The Foundlings' Home concert will be given Monday evening, the 6th; Mrs. Jessie Bartlett-Davis and C. A. Knorr will appear. The Chicago Quartette, assisted by well-known talent, will give a concert 21st.

Items: A Celebrated Case will be the attraction at the Halsted Street Opera House week of 6th.—Rip Van Winkle will be presented at the National the coming week. Quite singular how the little places dish up the big plays.—The dramatic agency run by A. C. Cambridge has gone into the hands of the Sheriff. Who will pay the oustanding bills? It may be that some money can be obtained by the Rooms to Rent scheme with the leading lady he has engaged. Chicago can get along without such agencies as this.—The Redpath Lyceum Bureau deny that Manager Hill has secured Laura Dainty for all next season, but only for the Chicago engagement, when she will return to their management.—Henry Belmer and co. leave Saturday, the 4th, for Detroit—The De Haven tent show has collapsed.—J. M. Nixon, of the recent Uncle Tom's Cabin co. that went South, is again in town.—R. J. Trouax, of Bismark, D. T., left May 30 with seven people.—Ada Clifton left for Bella Union Theatre, San Francisco, May 31.—F. M. Link, ex-Dramatic Agent, goes to Manitoba next week to take charge of a theatre there.—Manager Ellis has written a new play, which will be presented ere long at one of the theatres in this city.—Hartwig Seeman, the magician, will appear at McVicker's June 20th with his gift entertainment.—Roland Reed will close his season at Council Bluffs week of 6th. He reports excellent business.—It is reported that Julius Scott was badly hurt on his way to Nashville, Tenn.—The preparations for the Saengerfest go on rapidly, and everything bids fair for a great success.—May Roe, well known in musical circles, has gone to New York. While visiting there, she will fill several musical engagements.—Emma M. Baker will sing at the Omaha Saengerfest June 9th.—Emil Liebling's latest composition, Dat Album Blatt, will be published here soon.—"Daring Donald McKay, or the War-Trail of the Modocs," is the title of a book published by himself. Mr. McKay will travel with his daughter in the East, where she will exhibit her feats in horsemanship, and make sales of the book.—George Archer has returned from the My Geraldine party.—O. M. Stone started a dramatic agency.—A play written by James F. Latham will be produced at the Grand Opera House during the engagement of James O'Neill. It is called The Deserted Wife.—Tony Pastor will follow James O'Neil at the Grand Opera House.—Messrs. Robson and Crane, with their party, arrived here from San Francisco 3d. Their trip to the Golden Gate did not increase their fortunes much, but they are still in possession of their trunks.—Mr. Fitzsimmons is removing the office of J. H. Haverly to 116 Monroe street. The old theatre will be removed, and a new first-class building erected. The work upon the foundation of the new theatre progresses rapidly.—Pelford, the scenic artist at the Lyceum, will terminate his connection with the house the present week. Alf. Johnson is likely to succeed Hillier in the management. Negotiations are pending with Eastern parties, who will probably lease the theatre and take possession Sept. 1.—An officious deputy sheriff succeeded in getting a package of money from McVicker's box-office Friday evening, claiming that he had a writ of attachment against Henry Peakes, one of the Acme co. There are probabilities of litigation, as Mr. Peakes has no interest in the co. except to draw his salary.—Eunice Pierce has gone to Council Bluffs to join Roland Reed's co.—There are several letters for J. W. McConnell at Room 7, 197 East Madison street, Chicago.—Birch and Backus close their season at Pittsburg, Pa., the 11th.—Archie McKenzie and C. H. Connell have gone to Mt. Clevenens.—Fox and Gilbert's Comedy co. are reported as doing big business in Michigan.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): The complimentary benefit tendered the Cincinnati Double Quartette, a well-known local organization, occurred 1st, and netted the beneficiaries about $900. T. J. Sullivan's rendering of Only to See Her Face stamped the gentleman as a thorough artist. Manager James Collins, of Heuck's, and his accomplished wife were to have appeared, but failed to show up during the evening. The Grand will remain closed until the evening of 14th when Lew. Steele will fall into line and benefit, Miles' Juveniles in the Chimes of Normandy constituting the programme.

Pike's Opera House (Louis Ballenberg, manager): Season closed.

Heuck's Opera House (James Collins, manager): Manager Collins, who has for the past two seasons catered successfully to the patrons of this popular resort, was the recipient of a benefit 28th, which resulted in a profitable attendance. The programme consisted of Colleen Bawn, with the beneficiary, his wife and Mrs. Bates in the leading roles. The minor characters were entrusted mainly to amateurs, who on the whole acquitted themselves creditably. Treasurer Fennessy's benefit is fixed for 11th, and, judging by his popularity, standing-room will on that evening command a premium. A mastadonic minstrel first-part will comprise a portion of the evening's entertainment.

Coliseum Opera House (Thomas E. Snelbaker, manager): Season closed.

Vine Street Opera House (John Morrissey, manager): The frequenters of the "Gold-Mine" are being favored with an exceptionally good programme, and testify their appreciation by crowding the theatre nightly. Among the praiseworthy features of the past week's performance were Mulligan and Quinlan's song-and-dance acts, Eva Bennett and George Lingard, two excellent serio-comic vocalists, and De Witt Cooke in his Indian club exercise. Manager Morrissey announces increased attractions during the coming week, prominent among whom are Ophelia Starr, Hettinger and Nebbe, and Caldwell and Ritchie, the latter in Irish sketches. Benefits now being the order of the day, Manager Morrissey's friends have decided to tender the genial little manager one, and the 18th has been set aside as the date. May Fiske, of "Female Minstrel" notoriety, is booked for a lecture at this house 12th, with "Fallen Women" as the subject of her discourse.

Items: A telegram just received from Denver, Colorado, announces the suicide at the latter place of Clive Hersee, the well known second low commedian of the Soldene party. Disagreement with his wife, who was also a member of the co. under the stage name of Maggie Duggan, is assigned as the cause of the act. Mr. Hersee was a thoroughly conscientious artist, and a gentleman in every respect, and his many friends in Cincinnati regret his demise. Deceased was a cousin of Rose Hersee, who is at present singing in Australia.—Robinson's Opera House has been leased by its owner to manager Miles for the season of 1881-82. Among the more pronounced attractions booked for this house under the new regime are the Vokes, Genevieve Ward in Forget-me-not, and Samuel Hague's Minstrels from London.—J. Harry Kline, manager of the West End roller skating rink, will, during the coming season, officiate as treasurer for John R. Rogers' Palmer and Graham comb.—D. B. Hughes, scenic artist at Heuck's, is at present busily engaged in preparing two sets of scenery for C. S. Davis' comb. During the coming month he goes to Boston at request of James A. Herne, and will paint a complete set of scenery for Hearts of Oak.—The Highland House will inaugurate a season of Summer night concerts on 13th inst.—Philip Simmonds during the past season avant courier for Genevieve Ward's comb. is at present resting in this city, but departs for the East during the latter part of coming week.—Bob Miles has been devoting considerable time during the past week to the races at Chester Park, and leaves for St. Louis 7th, to look after his Juveniles, who are reported doing a big business at Uhrig's Cave, in latter city.—Manager Jim Collins, of Heuck's has gone East in the interest of his house.—Martha Wren (Mrs. James Collins) will spend the Summer at St. Martin's, Brown county, this State.—The Emery Bros., on being interviewed, disclaim any intention of erecting an opera house in Cincinnati.—A number of B. W. & P. W.'s Minstrels were in town during the week. The co. recently closed a successful season at Zanesville.—DeWitt C. Waugh, scenic artist of the Grand Opera House, is expected home during the current week, and will immediately proceed on the contemplated changes in scenery and stage personnel.—N. D. Roberts, who has been very ill, is now convalescent.—"Going to the benefit this evening?" is far more expressive at this stage of the season and better appreciated than "going to the ball."—Manager Miles, it is understood, contemplates a number of radical changes in the staff of the Grand during the approaching season.

San Francisco.

California Theatre (Maguire & Field, lessees): John T. Raymond repeated Fresh last week to good business. Last night (3d) Colonel Sellers was given in an excellent manner, and thoroughly enjoyed by the large audience present. The Madison Square Hazel Kirke party opens next Monday night, and judging from the demand already for seats, the engagement is likely to be a profitable one. The present week is the last of John T. Raymond.

Bush Street Theatre (Charles E. Locke, proprietor): Thomas W. Keene's engagement was brought was brought to a close Sunday night, and the season, brief as it was, has been a financial and artistic success. Mr. Keene's title of the "Great Tragedian" is a little premature, and he has several years of hard study and practice before he can lay any claim or compare favorably with Booth, McCullough or Sheridan, who are undoubtedly the greatest American legitimate actors to-day. Mr. Keene has given us Hamlet, Othello, Richard III, Shylock and Bertuccio, all very different and trying characters, and in only one can he be said to be really good, and that is Richard III; in the Fool's Revenge, all the others being uneven and crude. Snelbaker's Majestic comb. opened last evening to a packed house. Of the merits of the co. but little can be said in their favor, but as the show has been billed almost as big as a circus, they will undoubtedly do a large business for a couple of weeks, at least. It is certainly a big tumble from Richard III Sunday night to a variety performance Monday night.

Standard Theatre (Charles E. Locke, manager): Dr. C. B. Bishop, J. O. Barrows and support opened last Monday night in Widow Bedott to an overflowing house, which business has continued since. The Widow is in many respects better than that of Neil Burgess, being much funnier. J. O. Barrows makes the best Tim Cranes and Elder Sniffles yet cast for the part. The support is only fair. Both gentlemen being old favorites here, received a royal welcome on their first appearance, the former in the form of a genuine ovation.

Baldwin's Theatre (Thomas Maguire, manager): Kate Claxton drew fairly on her first week's engagement, The Gun'ner being the attraction, and was fairly well presented. Miss Claxton was out of her element as Chris the boatbuilder's daughter, but C. B. Stevenson redeemed himself somewhat as the stuttering carsman. Jarrett and Rice's Fun on the Bristol partly opened last evening to a very large house, and judging from the frequent and continuous applause the "play" has "caught on," as the theatrical folks term it. The co. is certainly an excellent and versatile one, much better than other troupes of this character. William Courtright received a good welcome, and was funny as ever.

Winter Garden (M. A. Kennedy, manager): Billee Taylor still draws well, but will be replaced Wednesday by Audran's La Mascotte.

Tivoli Gardens (Kraling Bros., proprietors): The Rose of Castile still continues the attraction to fair business.

Adelphi Theatre (Ned Buckley, proprietor): The usual olio and [illegible] here precedes one of Minnie Oscar [illegible] and W. T. Stephens' sensational drama which introduces their trained dogs Mazeppa Zip and Hero. Charles H. Mastern, leading man, and a former favorite at this house, reappeared last night. Business good.

Bella Union Theatre (Harry [illegible], manager): A very good olio precedes the concluding with Montague's laughable afterpiece, Out All Night, is the bill this week. Business continues only fair.

Items: J. P. Bogardus, the veteran publisher of *Figaro* (the only paper here devoted entirely to amusements) has improved the paper very much of late, and it has a look of solid prosperity about it now.—J. R. Pavoni, a well-known local musician, has written the words and music of an entirely new and spectacular comic opera, which he has named Lyda. It consists of three acts and is said to possess considerable merit, the music being especially good.—W. A. Dobbyn, a newspaper man, has taken the Bella Union management, and says he will [illegible] here before taking it East.—Charley Bender, treasurer of Neil Burgess' and Widow Bedott co., arrived in town Sunday on a pleasure visit. He goes out with the former co. next season.—Jaques Krueger, the funny comedian of Willie Edouin's Sparks, received two very tempting offers to remain here.—The next attraction at the Tivoli Gardens will be the new comic opera by Leonard Searle, an Australian, who arrived here recently, entitled The Fakir of Travancore.—Emelie Melville has abandoned the contemplated Australian trip, for the present at least, and just now she is rusticating at one of our Summer resorts, enjoying a much needed rest.—Last week's Mirror was completely out at the newsdealers two days after it was received here, which shows the increased popularity of the paper in this direction. H. F. Smith & Co., 220 Kearny street, the well known newsdealers, have trebled their order for The Mirror in past two months, and even now do not have enough copies to go around.—J. W. Powers, the lively little comique of Willie Edouin's Sparks co., was offered $60 a week for a year by Manager Montague, of the Bella Union Theatre; Powers had to decline on account of a prior contract.—Maguire and Field, of California Theatre, are forming a stock company for next season. J. R. Grismer, late of the Baldwin, is mentioned as the leading man.—Haverly's United European Mastodons open at the Bush St. Theatre 27th.—Charlie Blanchett, the genial and efficient manager of Haverly's Widow Bedott co., is always on the alert to get up something new and original in the way of advertising. This is Mr. Blanchett's third trip to San Francisco, the first being with Buffalo Bill, and the last two with Haverly's Widow Bedott cos.; all three of the trips have been highly successful in every respect. Blanchett thinks some of going out next season with an opera co. of his own.—Willie Edouin and Frank Sanger are reported to have lost fully $3000 during the Sparks season recently at the Standard Theatre here.—O. G. Bernard, business manager of Hazel Kirke co., feels a little alarmed at the non-arrival of paper and printing shipped by freight April 2. He says that agents and managers should express all of their paper out here, and not trust to slow freight.—Lillie Post and Sylvin Gerrish, two handsome and accomplished young ladies well known to the local stage, are engaged for the Tourists party next season.—Hooley, Quinlin and Morton's Big Four Minstrels played their farewell performance in San Francisco Sunday afternoon at Woodward's Gardens to an attendance of about [illegible]; the pavilion was literally [illegible]. Bowman takes a benefit at the Bella Union 13th, prior to going East, [illegible] Danicheffs.—I was told to-day that Searle would be the leading man [illegible]

Baldwin stock company.—Jacob Shattuck, manager of Alf and Lulu Wyman, and the co., left for Oregon yesterday.—The Arnold Brothers left the Big Four Minstrels yesterday and commence a four weeks' engagement at the Bella Union Theatre Monday, 5th.—Sam Dearin, the musical moke, and Chalet, the ventriloquist, joined the Big Four Minstrels yesterday, and left with them on their tour East ward.—Matt V. Lingham, who is improving in health, is announced to make his appearance in a little entertainment given in his behalf June 4 by the citizens of San Rafael, Cal., where he is now residing.

Philadelphia.

The Opera House is closed for the Summer. Only the Walnut and Museum remain of the legitimate theatres. At the former there is a revival of Our American Cousin with George Holland as Dundreary. Mr. Holland is endeavoring to follow closely in the tracks of the lamented Sothern. He has copied him to a considerable extent, and his impersonation on Monday night was interesting, to say the least. It may never become popular—indeed, it is doubtful if anyone can play Dundreary, and make it a financial success—but it is worth seeing.

The Museum is continuing along on its even course, and doing good business. Saratoga was produced on Monday night with Charles Stanley, W. W. Davidge, and Lillie Hinton in leading parts. Waiting for the Verdict was given for the afternoon performance. The Museum is to have a rival next fall in the Eighth Street Theatre. It is now building, and from all accounts will be a very pretty building inside. It will seat in the neighborhood of 2000, and will be managed by Q. C. Brown, the present treasurer of the Museum. There will be a stock company, which will rival the Museum in the number of plays produced.

Items: The summer night concerts at the Mannerchor Garden began on Monday night. The garden has been considerably improved, and the orchestra is excellent.—The variety theatres continue open. Miller's is trying Boccaccio, together with a lot of jugglers. The Grand Central is giving indecent minstrel and can-can performances. The National has led all through the season, and has given some very excellent performances.—The new Eighth Street Theatre is to have a brick front with stone trimmings. The stage will be 50 by 80.

Baltimore.

All theatres have closed their doors for the season, and things, viewed from a theatrical standpoint, are stupid and dull. George Kunkel was the recipient of a benefit at the Monumental Theatre on Monday night. The programme was a long and varied one, and the audience large and enthusiastic. Manager John T. Ford will have a complimentary benefit tendered him at the Grand Opera House on the 18th. Mme. Janauschek, Minnie Palmer, R. E. Graham, Robert L. Downing, Clara Cole, Rosa and Olivia Rand and L. R. Shewell will appear. The Summer Garden concerts at the Academy of Music will commence 6th. The soloists for the first week are Anna Teresa Berger, cornetist; Mlle. DeLusan, soprano, and Jennie Dickerson, contralto.

St. Louis.

Pope's Theatre (Charles Pope, manager): Much has been said regarding the new St. Louis star, Rochelle, and although she has made a number of very successful trips through Missouri, Kansas, Iowa and Illinois, what might be termed her metropolitan debut did not take place until Monday evening, 30th, when she appeared at Pope's as Evadne, under the management of Fred E. Zimmerman. The night was extremely sultry, and the attendance not what it would have been under other circumstances, for the lady's progress was watched with much interest from St. Louis, where, as Mrs. Sherwood, she was very popular as a leading member of the McCullough Dramatic Club. The debut was very successful, and she received a number of recalls, and was overwhelmed with floral tributes. In regard to the lady's qualifications, they may be very briefly summed up: In stage presence and appearance, she has not, perhaps, a rival on the stage, being possessed of a very handsome face, large features, and carries a fine and varied play of expression, while her physique is very fine and impressive. She is of large stature, and fills the stage splendidly. Her manners are easy, her gestures graceful, there being nothing in her attitudes or use of her hands and arms to offend the critical eyes. Her voice has that peculiar contralto quality, so effective in the legitimate when used judiciously; and the same is used with fine results in the quiet, earnest portions of her dialogue. Perhaps the only noticeable fault is in those scenes where excessive elocutionary effort is required, and there she certainly fell short, her voice not having acquired the strength necessary to correspond with the intensity of her action. Her style and methods are thoroughly good, and there was but one opinion of her being a remarkable woman. The critics agree as to her powers and one of the most captious of the local press says: "She has demonstrated that she possesses the stuff of which great actresses are made." Rochelle appeared during the week as Parthenia, Julia, The Countess, Juliana, and repeating Evadne for her benefit June 3. The general verdict was that her range in the legitimate was a wide one, and her intelligence and ability very general. Her support was H. W. Mitchell, an excellent young actor, George Benell, Charles Krone, L. F. Rand, J. H. Sherrell, Miss Edna Carey, Mrs. R. C. Grierson, Miss Madge Hughes, and others, and was very good generally. Her final performance will take place tonight, when she will appear as Julia in a benefit for the stage attaches. The theatre will then close for the season.

Olympic Theatre (Charles Pope, manager): Julia Hunt, a very talented little soubrette actress, who appeared once previously at the above theatre at a matinee performance, filled out a week's engagement in a new play by Sydney Rosenfeld, entitled Florinel. The play was a good one, the star bright and sparkling, but her co. was, with the exception of Lavinia Shannon, Giles Shine and one or two others, exceedingly amateurish. The attendance during the week was very light.

[illegible]'s Cave: The Summer season at this [illegible] and exceedingly fashionable re- [illegible] May 30 with Miles' Juveniles in [illegible] Dude. The co. retains the favor- [illegible] last season, and has been [illegible] otherwise. The [illegible] and the children [illegible] attendance [illegible] Manager [illegible] a lead which [illegible] Mr. Vogel, [illegible] leader.

The Chimes of Normandy and Pinafore are in preparation, and will probably be produced next week.

Items: The Cinderilla at School co. will play an extra season at the Olympic of one week, commencing Monday, 6th. It is the original co. from Daly's, N. Y.—No one visiting St. Louis next week will accuse the city of being a dull one. What with the races, the National Turnerfest, the circus and the theatres and the gardens in full play, there can be no lack of places for time-killing.—The Pickwick Theatre is to reopen Monday 13th with Curtis' Roman Students in a full musical programme.—On Monday 13th Ford's Olivette co will have the boards at Uhrig's Cave.—Geo. McManus, treasurer of the Grand Opera House, has been presented with a shoe from the famous Ten Broeck, and it will adorn the office of the new Grand Opera House when the latter is completed.—Manager Mitchell is out in an interview denying the statement that the new People's Theatre is to be a variety theatre. He says it will be run with the best stars and companies as attractions.—Manager Charles Pope has gone to New York to arrange for his Fall and Winter season.—The Pickwick Theatre will have a *cafe* in connection with it. Wm. Anson, formerly of the New York Club and Clarendon, will have charge of the same.—There is a project on foot here to start a dramatic paper devoted to the interests of the section. It will be in the hands of practical newspaper men.—The following "goak" from the *Spectator* of this week will be appreciated by the profession in general: "Charles Vogel declares that it is a slander that he plays no new music at the Olympic, and cites in proof that he spent $35 for new music during the past season."—Prof. Madden, of Papes', keeps up his reputation as the best orchestral leader in the city theatres.—There is nothing new regarding the Washington Avenue Theatre, but there will be in a very few days. It will cost, it is said, $200,000, and a handsome theatre should certainly be erected for that money.

Brooklyn.

Park (Col. W. E. Sinn, manager): The most successful season that this theatre has seen under the present management closed on Saturday last. Although shorter by one week than usual, the past season of forty weeks shows an advance of over six thousand dollars. This, to say the least, is very encouraging for the management. Cinderella at School was the attraction of the closing week. It was well received and played to large houses. The piece was nicely set and satisfactory in every respect. This house reopens August 29. Most of the prominent stars are engaged for next season. We give below a list of those who have appeared during the past season: Leavitt's Vaudeville comb., Minnie Palmer, Agnes Leonard, Mary Anderson, Jarrett's Cinderella comb., Lester Wallack, Ada Cavendish, Sol Smith Russell, Two Nights in Rome, Herne's Hearts of Oak, Solden's Opera Comique co., Goodwin's Froliques, Maggie Mitchell, Lawrence Barrett, Robson and Crane, Kate Claxton, Hoey and Hardie, Willie Edouin and co., Denman Thompson, Emma Abbott English Opera co., Herrmann, Joseph Jefferson, All the Rage, Hazel Kirke, Gus Williams, Needles and Pins, Union Square Theatre co. in Banker's Daughter, F. S. Chanfrau, Mahn's Comic Opera co., Fanny Davenport, Neil Burgess, The Acme co. in Olivette, Baker and Farron, John T. Raymond Tony Pastor, Harrigan and Hart, Daly's Cinderella at School.

Novelty (Theall & Williams, managers): This cosy little theatre was closed for the season with the termination of Harrigan and Hart's Mulligan's Silver Wedding engagement, which was very successful. There is but one objection to the Wedding in my opinion, viz: no recess. That, however, is one which with too many plays would be an improvement. If the author would make a stopping-place about half way he would better his piece and please his audiences. The past season has been a very successful one in every respect. All the best attractions have played, and the people appreciate the exertions of the management. The theatre will re-open on Aug. 29.

Hyde & Behman's Theatre (Hyde & Behman, managers): Last week closed the season at this house. The managers are well satisfied with the season's work, so much so that a thorough overhauling and enlarging of the theatre is now going on. Next season a co. will be kept on the road. Muldoon's picnic will be the principal piece, together with a strong specialty troupe. The opening will be in San Francisco, Aug. 29, the date also set down for opening of the above house.

Academy of Music (Daniel Taylor, lessee): The second matinee of the Mascotte drew a larger audience than on its former visit. The piece was well applauded, which means that it has taken a hold in the regular order, and a longer engagement would no doubt be successful.

Alabama.

SELMA.

Edwards' Opera House (L. Gerstman, manager): Bookings for 1881-2 are unusually numerous for this time of year, and I fear that last year's disastrous experiences have had no effect upon the traveling combs., who still persist in overdoing the small towns and cities of this country. Applications for dates are now being daily received by Mr. Gerstman, who exercises great care in the selection of attractions, accepting only the very best. Selma is a most excellent show town, and the receipts of the leading stars here will compare most favorably with the large cities. Mary Anderson's receipts were $900; Fanny Davenport, $550; Kate Claxton, $575. The Opera House will be greatly improved this Summer. THE MIRROR is anxiously looked for every Saturday night, and is getting extremely popular.

Colorado.

DENVER.

Sixteenth Street Theatre (Langrishe & Pierce, managers): Robert McWade closed a successful week's performance of Rip Van Winkle on the 28th. Mr. McWade is recognized as an actor of unquestioned ability in Denver; his support is quite good. Haverly's Strategists commenced 30th to immense business, which augurs well for the week. Haverly's Mastodons follow on the 6th; then Hooley's Minstrels; then Thomas Keene; next W. E. Sheridan, followed by Rice's Surprise Party and Willie Edouin's Sparks, a very attractive list for the Summer. There is a rumor that Col. Wood, the Leadville variety man, has leased this house to commence August, but the present management contend that they have a lease commencing 1st of May for six months.

Palace Theatre (Ed. Chase, proprietor): New people: Mabel DeVerne and Mason and Titus. Jolly Batchelors still continues, and is creating the usual merriment.

Items: Fannie Clark, a variety singer, attempted suicide last week by taking morphine. A stomach pump soon restored her.—Joe Mack, of the Mastodons, spent most of last week in the city.—W. E. Sheridan will star the State at the close of his engagement with Miss Thompson, which ends shortly at St. Joseph.—Miss Thompson filled Armory Hall all the week.

LEADVILLE.

Tabor Opera House (F. T. Osgood, manager): Haverly's Mastodons 30th to good house. Many were turned away; not even standing-room. Advance sales of seats is the largest ever known in Leadville. Queen, of the co., was formerly of this city, and has many friends here. The entire co. are excellent.

Items: The Haverly band headed the procession on Decoration Day, and made a fine appearance in the parade.—Nothing booked for Academy of Music at present.—Grand Central doing fine business with Texas Jack on Horseback, followed by good olio.—McDaniels' Theatre doing small business.—Wash Antonio has opened a new variety known as Canterbury Hall; no good.—Tabor Opera House is doing biggest business since its erection.—The Haverly boys are going to play a game of baseball with the printers of Leadville during their stay.—The wife of Manager Mack is suffering with rheumatism.

Connecticut.

HARTFORD.

Nothing at either of the theatres, nor anything in prospect, if we except the meeting of the Army of the Potomac at Opera House this week.

NEW HAVEN.

New Haven Opera House (John N. Near, manager): C. L. Davis and co. 4th made a good impression. The play is humorous and sensational; audience good for the season.

Peck's Grand Opera House (Clark Peck, proprietor): Hartzman, magician, and his gift show came 2d to fair business.

Items: Nothing promised at any of our houses for the present.—The New Haven *Register* of May 29 contained a carefully-made up summary of the year's attractions at each house.

WILLIMANTIC.

Loomer Opera House (S. P. Loomer, proprietor): Tableaux of Erin Comedy co. 1st to light business. Nothing booked.

District of Columbia.

WASHINGTON.

National Theatre (John H. Albaugh, manager): Robert Downing and Clara Cole gave a fair performance of Ingomar 1st to a small but well pleased audience. S. C. Elliott's benefit postponed to 17th.

Ford's Opera House (John S. Ford, manager): Mr. Ford has a benefit 9th; Janauschek appears as Mary Stuart; Minnie Palmer, Rosa and Olivia Rand, R. E. Graham, R. L. Downing, Clara Cale and S. R. Shewell also appear.

Lincoln Hall (Pratt & Son, managers): Benefit of James E. Fagin. Eva Mills, Jeanie True, Warren Young, John O. Pugh, Frank Pearson, and Mr. Fagin in concert, the Apollo Glee Club assisting.

Theatre Comique (Jake Budd, manager): W. H. Rightmore in The Boss, or Living for Vengeance. Crandall and Eastwood. Lizzie Daly, Lou Vavasour, Lottie Cushman, P. M. Allison, Mons. Ventini and Bessie Randolph in the olio.

Items: Margaret Lanner is at home, looking well.—Maggie O'Dowd has resigned a position in the Bureau of Engraving and Printing to go upon the stage.

Georgia.

ATLANTA.

Still waiting to report something in the dramatic line; prospects for the Summer are slim. Grand preparations are being made for the Cotton Exposition, which is to open here Oct. 1, for three months. It will be the largest affair ever known South. All the States as well as foreign countries will be represented, and we look for a most brilliant theatrical season.

MACON.

The season has been a prosperous one for Ralston Hall, under the management of Turpin & Ogden, but the coming season promises to far surpass it. Over thirty combs., etc., are booked, among which are several that have never ventured this far South. Ralston Hall will be thoroughly renovated and put in first-class order. Alex. Block, the courteous booking agent of this house, leaves for New York in a few days to make arrangements with the leading attractions playing the Southern circuit.

Items: Messrs. Bridges, Smith and A. L. Wood, of this city, are engaged on a comic opera which will be brought out by a local co. in October next. They have adopted the name of Dollie, and the mumps play a prominent part with all the characters from beginning to end.—The following is a list of the attractions played at Ralston Hall the past season: Big Four Minstrels, Fay Templeton, Nick Robert's Humpty Dumpty, B., W., P. & W.'s Minstrels, New York Criterion comb., Bill Arp lecture, Adele Belgarde, Gus Williams, Rentz-Santley co., Ada Gray, John T. Ford, T. W. Keene, L'Assamoir, Ford and Denham, Haverly's New Mastodons, B. Macauley, Miles' Revelers, Miner's Pat Rooney co., Pathfinders, Collier's Banker's Daughter, Berger Family, Oliver Doud Byron, Robson & Crane, Cartes' Pirates of Penzance, Frederick Paulding, Tony Denier, Milton Nobles, Lawrence Barrett, Fun on the Bristol, Rice's Evangeline, Fannie May's Blondes, Charlotte Thompson, Eleanor Calhoun, Careno Concert, Mary Anderson, Arlington Minstrels, M. B. Curtis, Selina Fetter, Alice Oates, Agnes Herndon, Mary Anderson.

Kansas.

TOPEKA.

Lukens' Opera House (Samuel Lukens, manager): Prof. Price 26th and 27th in Shakesperian Readings. Houses small.

Crawford's Theatre (L. M. Crawford, manager): Billy Arlington was greeted 28th and 30th with packed houses. Performances only fair. Coming: Soldene Comic Opera co. 7th and 8th.

Illinois.

LINCOLN.

Gillett's Opera House (R. Deming, manager): Tennessee Jubilee Singers 2d to medium house. Big Six Minstrels to good house 3d. Booked: Litta, June 9.

ELGIN.

Dubois Opera House (M. W. DuBois, manager): Booked: The Original Fisk University Jubilee Singers 20th.

LA SALLE.

Opera Hall (J. Borugasser, manager): Booked: Litta Concert co. 10th.

MONMOUTH.

Union Hall (R. H. Shultz, proprietor): Fiske University Jubilee Singers appeared June 1 to a packed house, receiving many encores. Choral Union Society, good vocal concert May 31.

PERU.

Turner Hall (H. Penning, manager): Wednesday, 10th, Booker, Canfield and Laurent Pantomime co. to good house; performance favorably received.

QUINCY.

Opera House (Dr. P. A. Marks, manager): The amusement season at this house may be said to be virtually at a close: Companies are coming in very slowly. Some improvements are to be made in the theatre. The only cos. booked for this month are Ford's Opera co. in Olivette and Billee Taylor, 6th and 7th; Haverly's Mastodons 18th.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): C. E. Ford's Comic Opera co. appeared 31st, rendering Olivette in good style to a good house. J. C. Peitshans, of this city, assisted by his pupils in the School of Elocution, gave an entertainment 2d to medium house. The performance consisted of Shakespearian scenes, and the play Little Ruby. Litta and her Concert co. come 7th, and Helen Potter's co. 9th.

Adelphi Theatre (W. H. Laird, proprietors): Business continues light at this house; new faces.

Item: George W. Chatterton, manager of the Illinois Managers Association, left this city for New York City 30th, where he goes to make engagements for the Association for the coming season.

STERLING.

Academy of Music (Eugene Scates, manager): Gala Concecrt co. 1st; pleasing entertainment to good house.—Second Ward School Alumni will give Lady of the Lake 10th.—Florence Herbert comb, 27th.

Item: The proprietor of the Wallace Opera House is arranging for a season of entertainments, dramatic and variety, alternating weekly, to commence in the fall and run through the winter.

Indiana.

INDIANAPOLIS.

All the legitimate halls remain closed, and are undergoing repairs. Work has already begun on the Dickson Opera House, which is being thoroughly remodeled throughout, and will undoubtedly, when finished, present a handsome appearance. English's Opera House will also "suffer" some important changes; a new box-office with room enough for "two" will be the principal change in the entrance way, and boxes, stage, etc., will be improved upon materially. The theatre front will be occupied as a hotel, with entrances leading to the theatre from the office proper. The foundation of the addition is already completed, and the work is rapidly going on. The variety business is now about the only attractions offered to the public. Outside the performances given by the Zoo and Academy of Music, nothing attractive is offered beyond a series of variety dives.

Zoo Theatre (W. C. Turner, manager): The past week has given a fair show to fair houses. Clark Gibbs as the main attraction was warmly received, but presented nothing new; a tiresome act with dragging dialogue and exhausted puns. Dooley and Tentrock were well received, and did admirably, and these gentlemen possess voices that are pleasant to listen to. The Dutch Mendals were good. The balance of the programme was only fair. The following stars will appear 6th and week. Flora Moore, Carl Hertz, Homer and Holly, Dewitt Cook, and Clark Gibbs remaining over.

Academy of Music (N. B. Shimer, manager): This theatre is rapidly gaining a foothold under the management of N. B. Shimer, who is a favorite here generally. The public confidence is being restored, and know they will receive what is promised. Mr. Shimer is ably assisted by George Herman, who has made many decided improvements since his connection with the house. The past week's show was well attended, and was in many respects one of the season's best. The Glenn Sisters added much to the excellent programme. McGlone and Lacy, Irish comedians, were well received. These gentlemen are comedians without any worn-out variety gags clinging to their garments. Their farce of Kelly's Masquerade was exceptionally funny. McGill and Ryland, Shannon and Pierce and their entire programme were excellent. The following artists appear 6th: Fields and Pelter, Nina Burdell, Mlle. La Font, Georgia Lingard, Earle Remington, Tom and Henrietta Murray, Curry and Monroe, William Reynolds, George Herman and Flora Bingham.

LA PORTE.

Opera House (S. Lay, proprietor): Bosco in his Palace of Illusion to crowded houses 3d and 4th. Bosco not only proved himself to be a good prestidigitateur, but a humorist as well. Shuey and Young's Star comb., which played in this city May 17, came to grief in South Bend, Ind., a few days ago. Four members withdrew because their salaries were not paid, and then the sheriff put in an appearance with a bill of sale, which had been given to secure debts contracted.

RICHMOND.

Phillip's Opera House (U. Z. C. Watts, manager): Litta Opera co. to very good business May 30, owing to inclement weather. Nothing announced at present.

TERRE HAUTE.

Opera House (H. M. Smith, manager): The past week has been bare of events at this house.

Items: The Litta Concert co. gave one of their grand concerts at Dowling Hall June 1, to a fair audience, for the benefit of the Light Guard Ringold Band.

WABASH.

Opera House (O. H. Benham, manager:) Henry Collins and wife in Grit and Pluck came 2d to miserable business, on account of poor advertising. The entertainment, with the exception of the parts assumed by Mr. and Mrs. Collins, was very weak. This co. had no route ahead. Nothing booked.

Iowa.

COUNCIL BLUFFS.

Dohany's Opera House: Forbes Dramatic co. are billed for the 6th, 7th and 8th; Gus Williams 10th and 11th. It appears there was some difficulty in securing, or rather, there was no particular engagement made with, the Soldene Comic Opera co., for the tournament week, as at first understood; consequently, the week will be divided with the above companies which are now billed for that week. Booked: Kate Claxton 28th and 29th.

Bloom & Nixon's Opera House: Roland Reed co. comes 6th, week.

Item: The Firemen's Tournament promises to be a big affair; it is expected there will be 30,000 strangers here, and 3000 firemen will march in procession.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Charles Forbes' Dramatic co. 27th, 28th and matinee, to light business. Robson and Crane June 1 presented Our Bachelors to light but appreciative audience; second night Sharps and Flats to large and fashionable audience.

Academy of Music (William Foster, manager): Booked: Litta Concert co. 16th.

Kentucky.

PADUCAH.

Items: The Broadway Opera House closed its season June 4, under its present management.—Bennie Gray and John Cane go to St. Louis to organize a co., and will travel through the South during the hot season.—The Holland Bros. and Mlle. Viobetta go to Cincinnati to play a week's engagement, and then take a lay off.—Grace Barron, who closes with the house, goes home to rest. She is a great favorite, and takes well in her Chinese make up.—Miss Lee Warner, formerly with the Wizzard Air troupe, has accepted an engagement with the Golden co. for next season.

Maine.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): The season closed 3d with the Boston Museum co. in The Guv'nor, before a large audience, who thoroughly appreciated the amusing comedy. The co., after a most successful run of the piece at the "Hub," gave the 125th performance here, and I doubt if the cast as a whole could be improved on, especially the Macclesfield of George Wilson, one of his best characters. Charles Barron, as Freddy Butterscotch, gave a fine performance of the stammering confectioner's son, which redeemed his many failures here. Theodore Macclesfield, at the hands of Mr. Howorth, was a fine performance. His song of "The Vagabond" was finely rendered, and received two encores. May Davenport as Carrie gave a girlish portrayal of the boat-builder's daughter. Wen Warren, as Butterscotch, had little chance to display his versatility, but as usual with this actor he made considerable out of a small part. Mrs. Vincent was at her best as the spouse of the eccentric Macclesfield, and was greeted with a round of applause on her entrance. The able efforts of all the co. merited great praise, and the frequent applause attested the audience's approval. The stage settings can be summed in one word: bad.

Items: The season here has been as a whole a successful one, and although there have been a few miserable performances, yet the many fine ones in a measure redeem the stigma that some of these barnstorming mobs cast upon us. Mr. Curtis has presented many fine cos. that have been poorly patronized, and a few bad ones that have played to packed houses; consequently public taste, and not the manager, is to blame.

Massachusetts.

FITCHBURG.

Corrine Merriemakers to a fair house 1st. They gave a very fine entertainment. Nothing booked until next season.

MILFORD.

The new Opera House was formally dedicated June 3 by the Boston Museum co., who appeared for the 125th time in the Guv'nor. There were over 1000 people present. Every seat was rated at $1, and the choice sold at auction, the first bringing $55. The total amount of premiums realized was $380. The new Opera House building was erected by a stock co., and cost $52,500. It is 75x150 feet, four stories high, heated by steam, and with modern means of ventilation. It is very handsomely decorated, and will seat 960. The parquet is 60 feet deep by 53 feet wide. The stage is 40x48, with a proscenium opening 23x27 feet. Twelve sets of scenery and a handsome drop-curtain have been painted by A. P. Walcott, of Boston. The architect is Fred. Swasy, of Milford. The *Thespian*, an eight-page house programme, appeared on the opening night, and will publish on amusement evenings.

Item: Denman Thompson has changed his place of appearance from Lyceum Hall to the Opera House June 10.

TAUNTON.

Music Hall (White Bros., proprietors): Chace, Griffin and Mason's comb., from the Theatre Comique, of Providence, 30th, gave a good show to a large house.—Booked: Taunton Opera co. the 16th.

WALTHAM.

Music Hall (R. B. Foster, manager): Corrine Merriemakers gave a fair presentation of Olivette to a slim house 31st. Nothing booked.

WORCESTER.

Music Hall (R. M. Reynolds, manager): J. H. Rennie's Billee Taylor comb. 3d to fair house. Acting quite satisfactory; music not very striking. Nothing booked.

Michigan.

ADRIAN.

Opera House (Charles Humphrey, manager): Nothing during the past two weeks, and nothing booked.

Items: J. E. Whiting, accompanied by his wife, of the Union Square Theatre, New York, is visiting at his old home in this city.—A. O. Miller was in the city last week.—Manager J. C. Whitney is booking a number of good cos. here for next season.—At last our new opera scheme is "busted."

ALBION.

Jay Rial's Uncle Tom's Cabin co. to a packed house, one of the largest of the season. Nothing booked.

DETROIT.

Whitney's Grand: John T. Sullivan, an amateur of this city, is going to make a splendid actor, and if only given a fair show in the future he will make my assertion true. His recent performance as David Garrick was a most extraordinary one. Never having seen the play acted, his conception of the part was, of course, an original one, and one that would compare well in point of careful, conscientious work with either G. C. Boniface or the late E. A. Sothern. Strong statements, but nevertheless true ones. His success here was complete. Miss Mae Clark, as Ida Ingott, made another remarkable hit. This young lady, having had but slight stage experience as an amateur, acted as if she had trod the boards for ten years. Her future is a very bright one. Having beauty, grace, excellent taste in dressing, and being a better reader than two-thirds of the professional ladies we hear every day, she cannot but make a success of it. She is engaged at the Madison Square, New York, for next season.

Detroit Opera House: Charles A. Shaw,

the treasurer of the Detroit, took his annual benefit last Thursday night. The entertainment was an amateur minstrel show, and it was an excellent one. The house was very crowded, and the genial treasurer is fully $1,000 better off than before. Without particularizing the performance went off with a rush, showing an experienced hand a the helm. The first part was fully equal to any professional performance of the kind and the singing superior to any, the double quartette being picked from the Detroit Musical Society and the church choirs. Mr. Shaw is treasurer no longer, and now must be addressed as Manager Shaw, of the Detroit. Congratulations all around. No better man could have been selected by Brooks & Dickson, and no one could be as popular with Detroiters as Charley. Friday and Saturday nights the Vokes packed the houses to witness their gyrations, etc. John A. Havlin is manager in-chief of Brooks & Dickson's theatres for next season. He bears away with him the best wishes of all Detroit's theatre-goers.

KALAMAZOO.

Union Hall (Chase & Solomon, managers): Jay Rial's Uncle Tom co. 30th to big business; co. fair.

NILES.

Peak Hall (Brown & Marston, managers): Jay Rial's Uncle Tom's Cabin co. 2d to packed house, largest of the season; performance gave satisfaction. Booked: G. Paul Smith and Selden Concert co. 9th.

Minnesota.

MINNEAPOLIS.

Academy of Music (Herrick Bros., managers): Haverly's European Mastodons 1st to a crowded house; standing room at a premium; receipts at box office over one thousand dollars. A big show, and gave unbounded satisfaction.

Pence Opera House (Miss Phosa McAllister, manager): East Lynne three nights to light houses; The Hunchback two nights, and Ingomar one night to good houses. The first performance of the Hunchback was on the occasion of Miss McAllister's benefit. Her friends rallied in force, and the house was packed with a fashionable audience. A number of presentations were made to Miss McAllister, who, as Julia, gave one of the best impersonations she has favored us with this season. Billed: the Naaid Queen.

Item: Frank G. Colter, late with the Galley Slave comb., has joined the McAllister co. The season at Pence Opera House closes June 18th.

ST. PAUL.

Opera House (Charles Haines, manager): Roland Reed comedy co. 27th, 28th, three performances, presenting My Mother-in-Law to good houses. The performance gave satisfaction. Alice Hastings and Roland Reed have become great favorites in St. Paul. Mrs. Tannehill was exceedingly good in the character of Mother-in-Law. Support fair. Booked: Haverly's Mastodons, June 2, 3; Remenyi, 4th; Rose Wood and Lew Morrison 6th and 7th with a good company.

Conley's Varieties: closed.

Nebraska.

OMAHA.

Academy (John S. Halbert, manager): Nothing at this place since my last. Booked. Haverly's European Mastodons 4th; Jay Rial's Uncle Tom's Cabin 18th; Kate Claxton 24th, with privilege of 25th; Haverly's Strategists co. 28th. Gus Williams will play here some night next week, on his return from the coast; date not yet fixed.

Nevada.

CARSON CITY.

Carson Opera House: Gus Williams in Our German Senator 24th and 25th. Business fair first night, but receipts dropped to $32 second night. Williams played the leading or star part, the retired Knight of the Malt, who was rushed headlong into the vat of politics, very naturally. It was quite free from the mannerisms common to the variety Dutchman, and was a surprise to such of the audience as had seen Mr. W. in his old time specialties. The play needs considerable toning down to bring it even to the average of the so-called modern "farcical comedy," which operation, I believe, is now being performed. Miss Dora Stuart, who, in stereotyped phrase, "is very much of a lady"—240 pounds of one—played the part of the brewer's wife, Mrs. Dinkle, capitally. She dressed the part loud, and was a good type of the coarse, garrulous, obtrusive and purse-proud woman of the period. Miss Stuart's Mrs. Dinkle is one of the strong features of the play. The rest of the cast demand no special mention except Hudson Liston, whose Col. Spruce was as disgusting a piece of vulgar stage buffooning as your correspondent has ever seen.

Items: Miss Eliza Long, mentioned in the MIRROR as waiting an engagement in San Francisco, is playing with Robson and Crane. —Theatrically speaking, there is a general dullness on this coast. The Tourists, Sparks, Keene, Raymond, Kate Claxton, Gus Williams, in short all but the Strategists, who were lucky as to time and piece, have played to losing business west of Omaha. The reports about "big business," "immense hits," "crowded houses," etc., your readers can set down as fictions of the press and romantic flight of the imaginative manager. As to Nevada, at least, the truth might as well be told: None of our towns are now good for more than one night.

VIRGINIA CITY.

Opera House (John A. Piper, proprietor): 26th, 27th and 28th, Gus Williams' co. in Our German Senator to light houses. His variety business was well received, but his German Senator failed to create any enthusiasm. Our people have become cloyed with comedy, but with Keene and Kate Claxton, who are booked, they will have a treat of the legitimate. Booked: Edouin's co. in Dreams 30th and 31st; 1st, 2d, 3d and 4th, Hoey and Quinlan's Big Four; 6th, 7th and 8th, T. W. Keene and co.; 9th, 10th and 11th, Kate Claxton.

New Jersey.

TRENTON.

Taylor Opera House, (John Taylor, manager): Rutger's College Glee Club sang here on the 31st for the benefit of the G. A. R. The house was crowded and the collegians gave satisfaction. The season closed on the 4th, Lawrence Barrett as Richelieu being the attraction.

New York.

ALBANY.

Tweddle Opera House (William Appleton, Jr., manager): "Have the Vokes deteriorated, or do their many imitators excel them?" was asked on witnessing the production of the Belles of the Kitchen by this co. on the evening of the 30th, for certainly the entertainment was decidedly inferior and trashy. Rosina Vokes' position in the co. is not satisfactorily filled, her successor seemingly mistaking a superabundance of muscular exertion for humor, and her laugh—imitation of Rosina—is not in the least infectious. The audience, which was a large one, was evidently disappointed, many leaving before the close. Stuart and Grey's Billee Taylor co., which was to have opened this (Monday) evening for a three nights' engagement, have canceled.

Martin Opera House (Col. Foote, manager): Manager Foote has decided—if the venture proves profitable—to give first-class vaudeville entertainments at his house during the Summer months; and, properly managed, I think the venture will prove a success. The Reynolds and Walling co. will inaugurate the season, opening to night for one week. The following artists compose the co.: Reynolds and Walling, Mr. and Mrs. Jerry Cohen, the Winstanley Brothers, Minnie Lawton, Saunders and Dean, Earle Remington, Jessie Werner, and Claxton and Livingstone. The admission will be 15, 25 and 50 cents.

Items: Lawrence Eddinger, of the One Hundred Wives party, will Summer here.—Thomas W. Barry, Bartley Campbell's secretary, called on your correspondent here during the past week. He states that Mr. Campbell will have seven cos. on the road next season.—A Pinafore co. is being organized here for a raid on the guileless rurals.—Charles Brown, of Elfins and Mermaids fame, was formerly a resident of this city.—Joseph A. Ransan, the talented young actor of this city, goes out with the Frederick Warde party next season.—Business at the Novelty continues good. The co. for the coming week includes Julian Kent in his drama, Wild Bill, and Frank Lawton, re-engagement.—Voeghltm, scenic [artist of New York, was in town during the week.

BATAVIA.

Opera House (H. C. Ferren, manager): McGibeney Family gave a fine entertainment 1st to a small audience. Booked: Miss R. S. S. Dow, assisted by Mrs. E. G. Caldwell and a quartette from the Philharmonic Society of Rochester, 10th.

Items: William Courtney, the popular tenor, and wife arrived here the 5th, with the intention of spending the Summer.—The McGibeney Family intends to contest for the Junior Quintette prize, to be given at the Band tournament, which takes place 15th.

BUFFALO.

Academy of Music (Meech Bros., proprietors and managers): The past week the weather has been very favorable for indoor amusements, and fair audiences have attended the attraction offered the first two nights the Gosche Hopper co. appeared in their specialty, One Hundred Wives. The play is a badly-strained version of the Danites, with a little of M'liss and a good deal of nothing in it. Following them, the Vokes family appeared Wednesday and Thursday evenings in the well-known comedies of Cousin Joe and Belles of the Kitchen. It is some time since this co. have appeared on our boards, and they were welcomed by large and enthusiastic audiences. Bessie Samson is a good acquisition to the co., a sprightly soubrette, but must too English in appearance and action to be thoroughly acceptable. The farce of Cousin Joe could not have been worse played, except as to Victoria Vokes, who gave a bright and lively picture of the volatile Margery. Fred Vokes has no idea of the part of Cousin Joe. The McGibeney family occupied the boards the balance of the week, and drew fair houses. They are a remarkably talented family, and give a very pleasing entertainment, and are well deserving of success. For this week, Monday and Tuesday evenings, Tony Pastor and his excellent co. will appear. Wednesday evening the house will be closed. Thursday and Friday evenings Daly's New York co. present the musical comedy of Needles and Pins, and Saturday afternoon and evening presen's Cinderella at School. Of course the house wil. be well filled, for, aside from the fact that the co. is one of the best in the country, it numbers among its members May Fielding (Mrs. R. R. Cornell, of this city), and our society people feel a warm and worthy interest in the talented lady. Negotiations are pending for the following week with the Miltonian Tableaux, but are not yet consummated.

The Adelphi (Lang and Tralles, lessees; Joe Lang, manager): The attendance during the past week was very good, and the attractions for this week are among the best that have been with us this season. The list of people engaged are Fortelle, Dan and Gussie Hart, Baby Hart, Harris and Ward, the Barlow Bros., Fernando Fleury, Charley Gliddon, Howard Dorr and son, May Vernon, Julia Walcott, Lena Cole, Lizzie Mulvey, and H. P. Williams.

Items: Prof. Bartholemy and his wonderfully trained horses concluded a very successful two-weeks engagement at the Hall Saturday evening.—John Doyle, of B., W., P. and W. Minstrels, is spending the Summer in this city.—Emil Seifert, the accomplished physician, who was recently shot by Joseph Dorb, but has nearly recovered, was given a benefit at the Germania Theatre Saturday evening.

ELMIRA.

Opera House (William E. Bardwell, manager): This house, after a prosperous season, is being refitted for next season.

Item: The season is practically ended, and nothing is booked but a circus.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): Business has been very light at this house the past month. Booked: 9th, John Thompson; 13th, New Orleans Minstrels.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Duprez and Benedict's Minstrels gave a good performance 31st to good business. This closes the season here. It has been very successful; not over eight cos., I think, having played to poor houses.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): The Corrinne Merriemakers, under the management of William H. Diamond, occupy the boards 8th. Stevens' Uncle Tom's Cabin co. 20th.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): The Stuart-Gray Opera co. presented Billee Taylor May 31, June 1 and 2 to fine houses. Miss Minnie Walsh is, vocally speaking, the attractive feature of the co. Her voice is quite powerful, resonant and of a sympathetic quality, giving evidence of vocal training far above the opportunity she has of displaying in this opera. Miss Annie Newman did exceedingly well with the character of Susan. What she lacks in singing she makes up with her good looks and piquant acting. The Billee Taylor of Russell Glover was admirable. The co., as a whole, is a good one. The realistic effects produced by the scenery and accessories and to the generally excellent manner in which the piece was put upon the stage, added materially to its success. Booked: Daly's Needles and Pins 7th and 8th.

Grand Opera House (Joseph Gobay, manager): Tony Pastor's comb. appeared before a large audience June 2. The principal features of the programme were the French Twin Sisters in their songs and dances, Lizzie Simms' change dance, Frank McNish and the Leland Sisters in their specialties, and Ferguson and Mack in their Burlesque Acrobats; the latter bringing down the house.

Items: The Stuart and Gray Opera co. is no more. They have gone where the woodbine twineth, having collapsed in this city on the 3d inst Several weeks ago W. J. Dennis, of Newark, N. J., as financial backer, started the co. on the road under the management of Stuart and Gray, and all engagements were played to paying business. But the manager frequently informed the financial partner that the co. were not paying expenses, and drew on him for the support of the troupe. At last the home capitalist telegraphed the manager to bring the co. in. But Gray, without informing the co. of Mr. Dennis' action, took the matter into his own hands and made engagements for the co. in Cleveland, Rochester, Syracuse, and other cities. Notwithstanding the fact that a good business had been done, the salaries had not been paid since the co. left St. Louis, and at the close of the performance 3d the co. found themselves without funds, and without prospects of any, as Manager Gray had left the city. Under these circumstances Mr. Davis, the treasurer, telegraphed the original financial backer the situation, and he came here and settled all bills and started with the co. for the metropolis. If the co. had been left in the lurch a benefit was in view to help them out of their difficulty. While the co. were on their way to New York on Friday night, Edward Connolly, one of the comedians, entered into a heated conversation with Mr. Davis, the treasurer, and from words came to blows. Revolvers were drawn and Connuel, got a severe blow on the head with the butt of a revolver. A general fight ensued and both parties were badly punished.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Tony Pastor's co. drew a good house 1st They were much applauded, and apparently delighted the audience. Stuart and Grey's Billee Taylor did not draw largely 2d and 3d. The co. are but medium performers, and hardly pleased our people.

Items: The dramatic funeral of 1880-'81 has taken place here. The birth of 1881-'82 is anxiously awaited.

TROY.

Griswold Opera House (M. V. B. Finch, manager): Tony Pastor had large audience May 30th. Daly's Fifth Avenue co. appeared 6th in Needles and Pins for the benefit of S. M. Hickey, proprietor, and M. V. B. Finch manager; and notwithstanding the increased price of admission, the audience was uncomfortably large.

Rand's Opera House (Preston & Powers, managers): No bookings.

Grand Central Theatre. Closed.

Items: The Stuart-Gray Billee Taylor opera troupe were to appear here the coming week, but the co. collapsed at Rochester.—The Grand Central Varieties have not been leased for next season. There is no money in the place for any one.

North Carolina.

WILMINGTON.

Opera House (E. J. Pennypacker, manager): Broad's Juvenile Operetta of Golden Hair and the Three Bears, under the management of Prof. Chase, of Atlanta, Ga., was excellently rendered to a crowded house May 30th. Miss Mary Lilly Kenan, a neice of Hon. Thomas R. Kenan, Attorney-General of North Carolina, appeared as Golden Hair, and carried away the honors of the evening. The company, I hear, is to repeat their performance soon. The Gounod Musical Club of Charlotte, N. C., are booked here for the 10th to play the Pirates of Penzance, which they have recently brought out, with pronounced success.

Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): Closed last week. Tony Pastor 10th, 11th, and Saturday matinee. Nothing further announced.

Academy of Music (John A. Ellsler, manager): Closed during week of May 30th. The Marion Gray comb. appear at Finney's benefit 7th in Kathleen's Dream and My Neighbor's Wife; San Francisco Minstrels 9th; Rentz Santley Novelty co. 10th and 11th.

Tabernacle: The Central Musical Association give a grand concert 8th, in which Mrs. J. C. Hall, of New York, Annie Rutherford, Messrs. Remmertz and Alex. Bischoff, are expected to take part. The oratorio of Samson will be sung 9th by a chorus of 300 voices. Seats are selling rapidly.

Items: The Piano Recital 3d by William H. Sherwood, of Boston, was an exceedingly enjoyable affair.—C. H. Drew, late of Ford's Opera co. is at home on a short visit.—Curtis' Roman (formerly Spanish) Students, appear at Haltnorth's Garden four nights of the present week.—The Hibernian Ramblers and Ada Burnett's Blue Garter Mastodons at the Comique this week.—The season just closing at Opera House and Academy has been the most successful known here for several years. The houses will continue next season under the same efficient management.

COLUMBUS.

Comstock's Opera House (Frank Comstock manager): Tony Pastor is booked for 15th.

Items: W. A. Mason, of the Bella Golden comb., and Will Hyde, of the Standard Dramatic co., are home for the summer. —The Arion Quartette, of this city, sang at Westerville 2d and made quite a hit.—The Grand Opera House orchestra play at Beck's Concert Hall during the summer months.

PORTSMOUTH.

All quiet in the dramatic line. Nothing booked.

Items: The Ohio Jubilee Singers, composed of colored talent of this city, are "starring" in the smaller towns of Kentucky.—Since my last Portsmouth has been included in the Southern Ohio Amusement Circuit, composed of the cities of Columbus, Circleville, Chillicothe, Ironton, Gallipolis, and Pomeroy, it is the intention of the management to give a week's performance in each city on the Scioto Valley Railroad.—Manager Wilhelm is confined to his bed.—Col. B. F. Coates, of this city, Internal Revenue Collector for this district, having lost his office, will not erect an opera house as he had intended.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Helen Potter's Pleiades 31st gave a pleasing entertainment to a fair audience. They returned 4th and gave a matinee to a large and fashionable audience, when Claire Potter, a cousin of Helen, made her debut as an elocutionist, meeting with considerable success. San Francisco Minstrels came 6th, to be followed by the Rentz-Santley Novelty co. 9th. Tony Pastor 14th.

Adelphi Theatre (R. J. Lent, manager): Large houses have been the rule here during the past week. The following people are billed for 6th: Allen and Hart, musical mokes; Bradford and Bolton, sketch artists; Ormston Dixon, ventriloquist; Jennie Montague, serio comic, and Danny Creelun, Irish comedian.

Standard Theatre (Fred McAvoy, manager): A dramatic entertainment will be the attraction here this week. The Chimney Corner will be given, with Mr. and Mrs. Frank George in leading parts.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Nothing doing at the Opera House, the three last cos. booked have failed to put in an appearance—disbanded before they reached our city. Mr. McKeown has booked some of the best cos. on the road for next season, and there are many inquiries from cos. for dates. The Opera House is in the best condition, with all of the modern improvements, and is a paying investment under the management of Manager McKeown for the stock holders.

Pennsylvania.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): The Hyer Sisters reappeared 30th for benefit performance to good attendance. They gave an excellent entertainment to an appreciative audience; on the 30th they gave a concert, each member of the co. appearing in their specialties, rendering some choice vocal music. This closes the season.

Items: The season just closed has not only been a very lively one, but financially a success to the majority of the combinations who visited us. The season of '81 and '82 is being rapidly filled, and Managers Mishler and Aschbach have a number of choice attractions booked for the coming season. The following is a complete list of the attractions who visited us during the season of '80 and '81: Wellesly & Sterling comb., fair business; Ada Gray comb., good; Four Season comb., medium; Hon. Schuyler Colfax, lecture, good; Frank Frayne comb., good; Minnie Palmer, good; Jarrett's Cinderella, large; Harry Richmond, very large; Fannin's Uncle Tom, good; Oliver Doud Byron, good; Powers' Comedy co., large; Maggie Mitchell, good; Electric Light comb., good; Ben Maginley, crowded, one week; Prof. Harts, magician, average fair; Amy Stone comb., very slim; Jane Coombs, crowded; The Favorites, good; Rentz Female Minstrels, large; Robson & Crane, crowded; Sanford's Humpty Dumpty, good; Kate Thayer and Spanish Students, good; Mr. and Mrs. G. S. Knight, good; Thomas W. Keene, fair; Gus Williams, crowded; Baird's New Orleans Minstrels, large; The Harrisons, large; Hill's All the Rage, large; Conyer Pleasure Party, disbanded; Herrmann, magician, good; Collier's Union Square co., good; Mitchell's Pleasure Party, fair; Bassett's Bric-a-Brac, light; B., W., P. & W.'s Minstrels, crowded; D'Oyly Cartes' Opera co., crowded; Ben Maginley (2d appearance), crowded; Harold Warren's Guy'nor co., light; Barney Macauley, large; Fun on the Bristol, crowded; Mrs. Scott Siddons, large; Rentz-Santley Novelty co., good; Tony Denier's Pantomime, crowded; Helen Potter's Pleiades co., good; Leavitt's Burlesque Opera co., fair; Boston Ideal Opera co., crowded; Rice's New Evangeline co., crowded, Ada Gray (2d appearance), good; Herne's Hearts of Oak comb., very good; George Stevens' Uncle Tom, light; Hertzog's Exhibition and Roman Students, crowded; Hyer Sisters, fair; Emma Abbott Opera co., crowded; Carncross Minstrels, good; J. W. Forney, lecture, light; Hyer Sisters (3d appearance), good, making in all 55 different combinations (not including the two lectures) and giving 73 performances, including matinees. This, in my opinion, for a town of less than 20,000 inhabitants, is an excellent record, and one that is hard to beat. The excellent patronage which they have received is mainly due to the reputation of the attractions, the majority of which were brought here by Managers Meshler and Aschbach.

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): During past month the Opera House has had a rest. The season was closed 8th by Tony Pastor, who drew a large house. The Opera House is to be enlarged by the construction of a new gallery, with seating capacity for 400 people. New scenery is to be provided, and the dressing rooms rebuilt and put in fine shape. The season will reopen late in August.

Gem Theatre (M. J. Cain, proprietor): Business at this popular resort has been uniformly good. New arrivals 6th: Andy and Carrie Hughes, Pell and Lewis, Ella Vampier, Mills and Warren, J. F. Sherry, Lillian Leon.

EASTON.

Opera House (W. M. Shultz, manager): Harry and Rose Watkins gave two very satisfactory performances May 30 and 31; 30th they played Trodden Down to a small audience; 31st, Kathleen Mavourneen to a fair house only. Nothing announced for the future.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): The season has closed at this house. The following is a review of the shows that have been here and the business they did: Uncle's Tom's Cabin, good; Civil Marriage, light; Mme. Rentz, full house; Ford's co., Fun on the Pacific, good; Ada Gray, good; Ford & Denham, in Pranks, light; Graves' Four Seasons, very light; Alice Oates, good; Jarrett's Cinderella, crowded house; Minnie Palmer, fair; Clinton Hall's Strategists, fair; O. D. Byron, good; Joe Jefferson, good; Galley Slave, fair; Ben Maginley, fair; Fanny Davenport, good; Maud Granger, good; Matrimony, light; Annie Pixley, full house; W. H. Powers' Dr. Clyde, good; Boston Mendelsohn Club, poor; Rial & Draper, crowded; Agnes Leonard, good; Haverly's Colored Minstrels crowded; Hoey & Hardie comb. good; Charlotte Thompson, poor; Wilhelmj Stemberg concert, light; T. W. Keene, fair; Robson & Crane, fair; Bishop, in Widow Bedott, fair; Hartz, magician, light; Gus Williams, good; Remenyi, De Celle and Reignard, light; Nick Roberts, crowded; Barney Macauley, good; Aldrich and Parsloe, good; J. T. Raymond, good; Paulding, light; All the Rage, good; Snelbaker's co., crowded; Collier's Banker's Daughter, good; Miner's co., good; The Harrisons, good; Maginley, return, good; Charley Shay's co., good; Mitchell's Goblins, poor; Pirates of Penzance, Bricoline-Walsh, good; Hazel Kirke, good; B., W., R. and W., good; Edouin's Dreams, good; J. S. Clarke, good; Fun on the Bristol, good; Scott-Siddons, as Rosalind, full house; Tony Denier's co., full house; Billy Andrews, very light; Martin's Around the World, crowded; Rentz-Santley, fair; Tourists, big; Ford's Opera co., in Olivette, good; Rice's Evangeline, good; Leavitt's Burlesque Opera co., good; Haverly's New Mastodons, crowded house; Herne's Hearts of Oak, fair; Hyer Sisters, light; Herzog's Museum, low prices, full houses; Maggie Mitchell, very good; Buffalo Bill, crowded; Miles' Juvenile Opera co., fair; Abercrombie's Uncle Tom's Cabin, good; Carncross' Minstrels, crowded; Tony Pastor, crowded.

PITTSBURG.

Opera House (John A. Ellsler, manager): Fanny Louise Buckingham and her fiery steed closed a very light week's business 4th. Benefits will be in order this week; Harry Ellsler's on the 8th and Lizzie Jeremy's the 9th. San Francisco Minstrels 10th and 11th.

Library Hall (Fred. A. Parkes, manager): The Drummer Boy of Shiloh was given 30th to good house. The house remained closed balance of week.

Rink Building (Fred. A. Parkes, manager). Summer nights' concerts have been successfully inaugurated here. The entertainments are given under the direction of Prof. Carl Retter.

Items: Prof. Zitterbart, late leader of the orchestra at the Euclid Avenue Opera House, Cleveland, is now in the city, having been engaged to take part in the concerts at the Rink.—The 18th Regiment Band, one of our best musical organizations, has [illegible] the principal airs of Olivette to music [illegible] and now make use of the melodious strains to soothe the savage breasts of our [illegible] Guards when called to drill [illegible] should say, active service.—J. H. Fitzpatrick, of this city, acceptably [illegible] Fanny Louise Buckingham at the Opera House last week. Mr. Fitzpatrick will appear at the benefit of Harry Ellsler and Lizzie Jeremy.—Fred. A. Parkes will shortly leave for the East to perfect his arrangements for Library Hall for the [illegible] Fall and Winter season.—Henry Beecher was in the city 4th.—A [illegible] of light opera or comedy would pay in this city at the present time. For weeks we have had nothing worthy of attention at the theatres, and hence I make the suggestion.—J. N. Gotthold and his brother [illegible] in the city.—A new opera house is to be erected at Connellsville, Pa., by Frank Newman, to cost $30,000.

READING.

Grand Opera House (George M. [illegible] manager): Closed to sharing co.

Academy of Music (John D. [illegible] manager): Col. Forney will deliver a lecture on Thomas Jefferson 9th.

SCRANTON.

Academy of Music (C. H. [illegible] ager): Lawrence Barrett 31st in [illegible] ar to a large house. The support was [illegible] ually good, and the play was well [illegible] Carncross' Minstrels 2d to a [illegible] All were pleased with the [illegible] company.

YORK.

Opera House, E. W. Speach, [illegible] Lawrence Barrett appeared 30th in [illegible] lon, to a very large and enthusiastic audience. He was so well pleased with the reception that arrangements have been made for his return next season. [illegible] and Hatlon Baltimore Concert co. are booked for 6th, and Carncross' Minstrels 7th. Quite a number of first-class attractions have been booked for next season.

Rhode Island.

PROVIDENCE.

Opera House (George Hadaway, manager): The Grayson-Noreross Opera co. opened 6th for a week, singing Audran's latest, The Mascot. It is a good co. with a good chorus, and will do a first-rate business. Light operas, with first-class talent, will pay here all summer.

Theatre Comique (Hopkins & [illegible] managers): The regular co. appear this week in their usual miscellaneous variety business. Miss Mollie Wilson has been re-engaged as Little Dick in the new version of the Little Wanderer.

Sans Souci Garden (William E. [illegible] manager): A very large audience assembled to witness the opening performance of Billee Taylor 30th. The co. is not equal to that of last year, and the opera was not satisfactorily done. Boccaccio is underlined for production. Anne Guenther would prove an admirable acquisition to these gardens, especially in the opera. She is a consistent [illegible] and a great favorite in our city.

Wisconsin.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Haverly's European Mastodons 30th and 31st to packed houses; standing room at a premium, and people turned away both nights. They rendered a select programme most enjoyably; the transformation clog was artistically executed; Billy Emerson and Billy Rice caused no considerable amount of mirth by their comicalities; the burlesques of Olivette and Billee Taylor was neatly arranged; Paul Vernon, as a female impersonator, was quite successful. The sketch, The Clown among the Negroes, was very amusing, and Zanfretta distinguished himself. The tableau of the Old Volunteer Fire Department was a good feature. They go to St. Paul and Minneapolis, thence to San Francisco. The Aimee Olivette co. 6th, 7th and 8th, with Emma Ellsler as Olivette. The Vokes Family 22d and 23d, followed by Tony Pastor's co. Theodore Thomas orchestra has been secured by Mr. Nunnemacher for a week at Schlitz Park in August.

Canada.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Tony Pastor's comb. 3d and 4th. Show and business excellent. House closed for season.

Royal Opera House (J. C. Conner, manager): The orchestra of this house took a benefit 30th, when J. H. Keane's co. appeared in Everybody's Friend and Solon Shingle to, I am sorry to say, only a small house. House closed for season. J. C. Conner continues the management of this house for next season, and he intends to renovate it from pit to dome during the Summer, including new dressing-rooms, new [illegible] and having the auditorium re-[illegible] painted, and new carpets [illegible] manager leaves for New York [illegible] days.

Theatre Comique (Joseph A. [illegible] manager): This house, after [illegible] successful run for ten weeks, under the management of Mr. Burgess, closed for the season 4th.

NEW YORK MIRROR

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HARRISON GREY FISKE, EDITOR.

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NEW YORK, JUNE 11, 1881.

Mirror Letter-List.

Archer, Herbert E.	Ingraham, Prentis
Aiusle, John E.	Johnson, Col. Robert
Adrion, Rose	James, W. St. G.
Bishop, Mrs. C. B.	Kersands, William
Berger, Fred	Knight, G. S.
Brown, E. B.	Knutt, A. P.
Bohee, George	King, Julia Rive-
Bohee, James	Leece, Mary
Barrett, Lawrence (3)	Lee, Henry
Bruce, Gus	Leaman, Louis
Bassett, Charles.	Lewis, Morris
Bonnar, Robert	Lotta
Belmont, Grace	Levanion, Alfred
Bouciesult, Dion	Langdon, W. B.
Brown, W. L.	Lee, Dallas W. (3)
Barry, T. W. (3)	Lyster, Fred
Bates, Marie	Leicester, Emily
Bascomb, Harry	Lane, Harry
Curran, P.	Lancaster, Mrs.
Collier, J. W. (2)	Mahn, H. B.
Carrington, Abbie	Maeder, Frank
Chapman, Will (2)	Morris, James Arnold
Campbell, Bartley (4)	Manfred, Louise
Collins, John J.	Mack, J.
Cody, Fred	Merrill, J. Y.
Chissola, C. A.	Mosby, A. J.
Chase, Clara J.	Miller, C. A.
Chapman, F. M.	McDonough, Jno. E.
Coombs, Jane	Mestayer, W. A.
Chalin, W. D.	Mulholland, William
Charles, Miss M	Morrison, James
Campbell, Wm. H.	Massett, Stephen.
Chester, Amy	Marston, E. W. (5) telg
Costello, James	McCullough, John (2)
Curtis, Frank	Mitchell, W. O.
Clapham, Harry	McKay, Andy
Carina, Mme.	McDonald, Phil A.
Cavendish, Ada (2.	Montgomery, H. W. (2)
Clarke, Harry	Morton, Charles
Conner, Capt. (2)	McVicker, Horace
Curti, Carlo	Mackaye, Steele
Colton, Harry	Murphy, Joseph
Chandos, Alice (2)	Murray, David M.
Champness, E.	Nottingham, Albert
Clifford, Adam F.	Newcomb, Bobby
Couron, Marie	Otrotonac, James
Chambers, Augusta	Owens, John E.
Carter, Wm. T.	Operti, G.
Davenport, Mrs. E. L.	Obermiller, Louise
Daignon, William	Ormand & Carter
Deedee, Monsieur	Phillips, Gus
Davidson, Isidore	Pixley, Annie
Davenport, E. G.	Pelham, Claude
Dempsey, Louise	Power, William H.
Dolaro, Selina	Plaisted, P. S.
Dupree & Benedict	Pease, Harry
Dayton, Lillian,	Robb, J. H.
Daniel, D.	Rial, Jay
De Estee, Helen	Russell, Sol Smith
Dobson, Frank	Ryan, Sam
Dunn, Julia E.	Reynolds, J. P.
De Breul, A. F.	Rice, E. E.
Darling, Mrs. A. B.	Rickaby, John
Ellis, H. Wayne	Roberts, Richard E.
Egbert, Annie	Rebers, Sallie
Fryer, J. E.	Runnells, Bonnie
Frohman, Gustav (3)	Rigl, Emily
Farasser, Harry	Richmond, Adah
Fuller, Hugh	Sawyer Jacob
Farrell, Minnie	Simmons, Phil
Fiton, Florence	Salsbury, Nat
Framer, Thomas	Scott Siddons, Mrs.
Forbes, Charles	Sullivan, J. H.
Field, Kate	Sedgwick, Helen
Forepaugh, Adam	Sherrington, Georgie
Gayler, Charles A.	Stuart, Helen
Gradwell, Alex.	Scott, Lester F.
Gaylor, Chas. A.	Sherman, John
Grover, Leonard	Stedman Edmund C.
Goffer, Wm. H.	Schwab, F.
Greaves, Estelle	Saupigno, Max A. L.
Garret, H. C.	Stevens, B. D.
Gosche, Jacob	St. Clair, Maude.
Garthwaite, Fannie	Throp, Mrs. Lou
Grau & Wolfsohn	Thompson, Charlotte
Gilmore & Benton	Thompson, Den
Gunther, A. C.	Tannehill, Frank
Gulick & Blaisdell	Tanner, Rose
Gray, Blanche	Travers, Helen
Germon, J. D.	Temple, Louise (4)
Griffin, Hamilton	Tryon, Col. T. C.
Hanley, Mart W.	Trevelyn, Jessie
Hayden, W. R.	Vaughn, Harry (2)
Harley, Grace	Vaders, Henrietta
Hess, G. D.	Vandeivere, Mrs. J.C.
Herras, James A. (2)	Wood, T. R.
Harrison, Louis	Wills, John B.
Hoey & Hardie	Wren, Fred R.
Haywood, Josie	Walters, George W.
Hazzard, Augustus G	Weber, Sophie
Hams, J. D.	Williams, Georgie
Hicks, Chas. H. (2)	Whitney, C. J.
Hoffele, F. W. (2)	Wyne, Sallie
Hoops, Emily	Young, Fred A.
Hutchings, Alice	

The New York Mirror has the Largest Dramatic Circulation in America.

THE MIRROR makes a special offer to persons who wish to subscribe for the Summer. The paper will be sent three months to any address for One Dollar.

Opera Done Brown at the Standard.

In another column we describe the scene at the Standard Theatre last Saturday evening, when Mr. Charles Brown's opera, Elfins and Mermaids, was produced under Mr. Charles Brown's management, amid the howlings and hullabaloos of a regular first-night professional audience. The whole affair was very funny, no doubt. Mr. [illegible] has peculiar ideas about the English [illegible], which ought to give him a prominent place in the proposed revision of the Dictionary, and which would have doomed [illegible] had the music been charming and [illegible] perfect. But when to rubbishy [illegible] were added melodies from the music halls, an incompetent company and insufficient rehearsals, the result may be easily imagined. We did not suppose that Mr. Brown would consider it advisable to play his opera a second time; but he has paid the rent of the theatre in advance, and so he advertises his conspicuous fiasco as "a great Summer success."

The audience at the Standard had all the fun to themselves last Saturday. They laughed, jeered and hooted at the company, yelled tumultuously for "Brown," and conducted themselves generally as if they were as lunatic as the author and composer of Elfins and Mermaids. From their point of view, it was doubtless a very comical affair. From a professional point of view we regard it much more seriously. Every such performance tends to degrade the profession; to lessen the respect in which the public hold conscientious managers and actors, and to encourage the rough-and-ready portion of the theatre-goers to make their own amusements, at the expense of the players, rather than to be legitimately amused by the performers. Rowdyism in the London theatres began in the same way, and at last attained such a pitch that it was necessary to have a force of police on hand to protect the managers on first-nights. If the evil be not checked here by the professionals themselves, the scene at the Standard will be merely the prelude to disturbances at all our theatres next season.

Manager Henderson ought to reflect that he has everything to lose and nothing to gain by renting his theatre for such a production as Elfins and Mermaids. The money he receives for a week's rent cannot compensate him for the injury done to the prestege of his theatre. He may argue that as he is not managerially responsible, the public will not blame him for what has occurred; but that is not the point. A theatre is dependent for support upon its reputation, and one such exhibition as that of last Saturday does more to lower the reputation of a theatre than a whole season of bad business with good plays. We are sure that Manager Henderson has erred through thoughtlessness, and that our advice to him to refund Mr. Brown his money and reclaim the Standard will be adopted at the earliest possible moment. It is a mistake to suppose that "Summer snaps" do not injure a first-class theatre. The decadence of Wallack's dated from the time that it was let to Josh Hart for a variety show, and Mr. Wallack has had to build a new theatre to get rid of the effects of that unlucky association.

The performers in Elfins and Mermaids were Belle Cole, Bella Floyd, Lottie Ince, Hayden Tilla, J. Beaumont, L. M. Florin, J. Fure, J. Phillips, H. H. Howard and H. R. Humphreys. Some of these are well-known professionals, and the rollicking audience paused in their rough sport to applaud the conscientiousness of Miss Cole. Let us ask these ladies and gentlemen whether their salaries were of so much importance to them that, after rehearsing such a mass of trash, they could consent to lend it the sanction of their names and talents? If so, there is nothing more to be said. Actors, like other people, cannot quarrel with their bread and butter, and if they do so quarrel nobody has a right to interfere. But it seems to us that the future losses which must come from being mixed up with such a performance should more than outweigh the present trifling gains. The company can only count upon a fortnight's salary at the utmost; but it will be many years before those of the public who were present will forget the ludicrous figures which the ladies and gentlemen on the stage were compelled to cut in Elfins and Mermaids. Every professional knows that THE MIRROR is his or her best friend, and our advice is not to have anything to do with such shows, no matter what the salary may be or what necessities may urge its acceptance.

Queer Tactics of the Gang.

The gang who disgrace the professions of journalism and the stage are rendered so desperate by the sure approach of their punishment, that, last week, they lost all sense and discretion in their fury, and indulged, first, in a half column of malicious untruths in regard to the editor of THE MIRROR and then in the arrest of Mr. W. F. G. Shanks, of the Tribune, for a picture published some time ago in a now defunct paper called the Sentinel.

As to the attacks upon us, everybody knows them to be utterly false, and we have no need to vindicate our character against the aspersions of the gang. Those who take the risk of publishing such a libel as that upon us, will be invited by the law to pay us well for their mistake, and we shall pocket $50,000 damages and smile serenely.

As for Mr. Shanks, he volunteered to justify the picture in the Sentinel and all the charges which accompanied it, and the magistrate evidently believed that he could easily do so; for Mr. Shanks was promptly released on parole, without bail. That he will justify the Sentinel picture, which, it will be remembered, represented one of the gang and Alpha, the Omega, in the framework which usually surrounds portraits in the Rogues' Gallery, nobody will for a moment doubt who recalls the scenes at the Hotel Hamilton, the flight to Canada and the result of its bigamous mission. These things have not been forgotten by the profession, and they will materially aid Mr. Shanks in vindicating his action.

The libellous attack upon the editor of THE MIRROR and the arrest of Mr. Shanks are mistakes made by the gang at a time when the strong arm of justice is slowly and surely cornering them beyond hope of escape. They are significant of the recklessness and despair bred of certain detection, exposure and peremptory punishment. "Those whom the gods destroy they first make mad."

Surely the old Latin saying never had a clearer illustration than in the last queer tactics of the disgraceful gang.

Blowing Our Horn.

Our business department speaks for itself, and it is not our custom to devote valuable space to extol it, but we may be pardoned for infringing this rule once, and directing our readers' attention to the strides THE MIRROR has of late been making in the matter of advertising patronage. A glance at this to-day will show what we mean. The policy of this paper, from the time it came under its present editorial management, has been to draw to its support the reputable and honorable of the profession. Our columns have been free from smirch, our criticisms, comments and news independent, honest and dignified, and our first and principal object has been the development of the good in the theatrical profession and the crushing out of the bad. That the experiment has succeeded is shown by the fact that this week we have a substantial circulation that is just five thousand greater than that for the corresponding week of last year. That the assertion that THE MIRROR has the largest dramatic circulation in America is not an idle boast, is proved by the fact that we are willing at any time to compare our circulation with that of any dramatic paper in the country which has been established two years or more, and pay a heavy forfeit if the result does not fully justify our claim. The steady rise in THE MIRROR'S circulation we ascribe to the uniform cleanliness and wholesomeness that has distinguished its conduct, and to the fact that thousands of families all over the country who have but a curious interest in the inside circle of dramatic affairs, as reflected in this journal, are represented on the subscription list. As our traveling readers well know, the town is unimportant and unenterprising indeed, from Maine to California, from Canada to Mexico, where THE MIRROR cannot be found displayed for sale every week on the principal newstands.

The new department, the "Manager's Directory," which was started a few issues since, has grown rapidly in size, and in a few weeks, we are justified in stating, it will have become a valuable guide to managers and agents. The large cards of eminent stars and stock actors that nearly fill the ninth page, are perhaps the strongest evidence of the quality and prominence of our steady patronage. What other dramatic publication, we ask, can enumerate among its staunch supporters such a constituency as that formed by Edwin Booth, Clara Morris, Ada Dyas, Fanny Davenport, John T. Raymond, Rose Coghlan, Osmond Tearle, Louis Aldrich, William Elton, Denman Thompson, Gerald Eyre, Charles Parsloe, Frederic de Belleville, Rose Eytinge, and the score or more of celebrities of equal or lesser brilliance? The out-of-town managers, too, do their valuable share toward helping this fine showing, none knowing better, of course, where they can invest their money and receive its adequate return.

As we said at the beginning of this article, we don't blow our horn very often, and the explanation will pardon our exhuberance in this respect. If the reader will carefully scan over our advertisements, however, we will ask for no other corroboration of what has been written above.

When we hear a professional bragging that he is a self-made actor, we often wonder why he didn't get Booth, or McCullough, or some other great man, to help him pick out the timber before he began to build.

Can the amusements at our theatres these evenings be called raining attractions?

The romance of a kiss was spoiled at the the Windsor the other night by a sneeze from the female at the osculating crisis.

The low comedian who sneers at an actress's false teeth hasn't a well-balanced head. Let him marry a girl with two tiers of decayed incisors, and he'll see where he was lame.

PERSONAL.

MILLIKEN.—Edwin Milliken, whose portrait is printed above, has been two seasons with the All the Rage combination, and Mr. Hill speaks in the highest terms of the gentleman's ability. Mr. Milliken leaves the the organization because the part he has played is to be condensed. He is a capital character actor, and is at liberty. A hint to enterprising managers on the lookout for talent.

BARRETT.—Lawrence Barrett sails to-morrow for Europe.

STETSON.—John Stetson will pass a part of the Summer at Hull, Mass.

CONNOR.—William Conner, manager of John McCullough, is in the city.

LOTTA—Her Littleness has been spending a week or so in Boston, on a visit to friends.

MACAULEY. — General Daniel Macauley society agent for John R. Rogers, is in the city.

MCNALLY.—John McNally, of Boston, has been re-engaged for next season by E. E. Rice.

NORTON.—John S. Norton is in New Orleans superintending repairs upon the Grand Opera House.

DACE.—Regina Dace has signed for a Summer season, with W. H. Lytell, to play leading juveniles.

GEDNEY.—The Judge has been foolish enough to write a letter to the gang. He is getting himself disliked.

DE BELLEVILLE—Frederick de Belleville, accompanied by his friend, J. T. Malone, will Summer at Cohasset.

GOODWIN.—Nat Goodwin and Eliza Weathersby have been engaged to star next season at a salary of $500 per week.

FIELD.—Manager R. M. Field, of the Boston Museum, will sail for Europe next Saturday, on a business and recreative tour.

PAULDING.—Frederick Paulding has added two new pieces to his repertoire, called Love and Honor, and Fabiolo, or the Heir of Beauchamp.

BEEBE.—Mary Beebe, recently of the Boston Ideals, has been engaged for the prima donna part next season in the Wilbur Mascot company.

MARSH.—R. L. Marsh, of Omaha, is in town. He will remain until Sunday filling time for Boyd's Opera House. Mr. Marsh is at the Union Square Hotel.

ROSENFELD—Sydney's play, Florinel, seems to have scored a point for the author. He is figuring for an opening for Miss Hunt and the piece in New York next season.

SANDERSON,—The editor of the *Star* is all wrong with his headings about "rival editors." Does he want to get into the struggle? If so, it ought to be on the decent side.

MARRIED.—Joe P. Reynolds, business manager of the Mahn Comic Opera Company was married last week to Miss Marie Somerville, a talented member of the organization.

PALMER.—Minnie Palmer goes to Long Branch as soon as her dressmaker will allow. She will meander by the water side during the Summer while she studies Gayler's drama.

WEATHERSBY.—Emie Weathersby is stopping with her sisters, Eliza and Jennie, at the Morton House. She will appear next season with Nat Goodwin's new organization.

BOOTH.—Edwin Booth has received an unparalleled honor at the hands of the Prince of Wales. One day last week H. R. H. dined Mr. Booth in the banqueting hall of London Tower.

MORRISSEY.—James W. Morrissey leaves for Europe on Saturday. To-night he will be entertained by a number of friends at Delmonico's. *Testimonial Musicale* is what the card calls it.

ROUGH.—Jake Nunnemacher and his wife (Lizzie Webster) applied at the Standard Theatre for admission on Monday evening, and together with the rest of the profession, were refused admission.

CAREY.—Miss Eleanor Carey, whose portrait adorns our first page to day, has become one of the bright, particular leading ladies of the New York stage, and has made many warm admirers by her artistic acting and genial social qualities. We will see her again next season at the Union Square, after her return from California.

RICE.—Edward E. Rice informs THE MIRROR that he will continue his Surprise Party next season, with new burlesques. He also contemplates sending out a first-class comic opera organization.

BROWN.—The now famous Brown, author of Elfins and Mermaids, has put his dulcinea in the position of ticket-taker at the gallery door of the Standard. It looks funny to see a woman giving out return checks.

MESTAYER.—This is decidedly rough on the monumental William. A Nevada paper says: "Mestayer need not run a vegetable garden if he ever played The Tourists in that section, as he would get all the carrots and onions he wants in a single evening."

BATES—Mrs. F. M. Bates, the talented California leading lady, made her first appearance east of the Rocky Mountains at Manager Collins' benefit, at Cincinnati on the 30th, and charmed the audience and critics.

REMARKABLE.—A telegram says that the original Madison Square Theatre company appeared in Hazel Kirke for the first time on the Pacific Coast, at the California Theatre, San Francisco, Monday night. Receipts, $1200.

HASLAM.—Charles Haslam leaves for St. Louis and other Western cities to-day. He will return and take Haverly's Black Forty over to England about July 1. They will open at either the Standard or Her Majesty's in London.

FROHMAN.—Dan Frohman will sail Saturday afternoon with James Morrissey and Joseph Brooks. Frohman's stay will be short, and he darkly hints that all his time will be given over to business, having none for pleasure. He will visit London and Paris only.

WARREN.—Harold Edward Warren writes that he has been offered the position of leading juvenile at Pence's Opera House, Minneapolis, for next season. Mr. Warren is Gommy's bosom friend—can that be his reason for not having closed arrangements at once?

LEVICK.—Gus Levick signed a contract yesterday with Joe Jefferson to play Captain Absolute in The Rivals next season. The terms mentioned in the document are very high, Mr. Levick receiving $150 per week. The company starts on the road September 5.

The Chapman Compromise.

Ella Chapman, the bright little burlesque artiste, who was injured in the Bear Creek accident, has sufficiently recovered from her injuries to be removed to this city. She is still suffering pain, principally from her side. Her ankle and right forearm are bandaged, but nothing serious is anticipated. Miss Chapman gives a graphic description of the accident, and is thankful that she is still in the land of the living. She attributes her escape to the fact that she was thrown against an elderly gentleman who was seated on the side of the car that was almost wrecked. When she recovered consciousness she says she found herself tightly clasped by the gentleman's legs, while another unfortunate sufferer with a terrible scalp wound was lying across her breast. It was some minutes after she had left the car before she ascertained that her own injuries were severe and painful. In the meantime she insisted in caring for her friend, Topsy Venn, and the other ladies, until the excessive pain warned her that she herself needed attention.

"Is it true, Miss Chapman, that you have compromised with the railroad company for $1000?"

"Yes. I thought it best to accept their figure, and relieve myself of further worry on that score."

"The company paid your expenses while under treatment in Philadelphia, did they not?"

"No, sir; I paid nearly $350 for hotel expenses."

"What induced you to compromise for such a small sum?"

"I don't know, unless, as I said, it was to get rid of the worry and bother of the thing. At first the company offered me $500, but Mr. Rice would not listen to the proposition. Finally, the lawyer for the railroad offered me a check for $1000, if I would sign a paper releasing the company from all responsibility for damages, and I thought it better to accept. If I had entered suit, it might have been two or three years before I could have recovered damages, and you know a bird in the hand is worth two in the bush."

"And Miss Venn, has she compromised too?"

"I don't know, but I don't think she has done so yet. She told the lawyer not to make her an offer, as she had placed her case in the hands of an attorney."

"Are you satisfied with the compromise you have made?"

"Well, yes, only my friends think the railroad company should have paid my expenses, too. Of course I would not go through the same shock again for $20,000. It has upset my entire nervous system, but I hope to be able to leave my room again within a few days."

Miss Chapman's physician does not anticipate any danger from the injury in her side. Her friends are, however, very indignant that the Pennsylvania people should have obliged her to pay her expenses.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABORS' LOST.

The venerable Steve Fiske, looking down upon the infant who conducts this department, enveloped in the mellow glory and grandeur of his own nine-and-forty Summers, attempts to solve, in the last issue of the ancient *Spirit*, the puzzle that my esteemed contemporary itself propounded (to which I recently called attention) concerning the Greek play at Harvard, viz.: Whether "the audience was very bored," or, whether the representation was "enjoyable?" Methuselah Fiske responds: "the editor considered the play from an educational standpoint, and the dramatic critic regarded it as a theatrical performance;" and then the seer adds thoughtfully: "We are always ready to assist young journals and journalists with such explanations, and love to see them sufficiently anxious to excel in their profession, to inquire about matters which they do not understand." All of which is good-natured, patronizing, and decidedly inaccurate. It will be a very difficult matter for my readers to understand what there is educational in the *Spirit's* editor saying that the play was "enjoyable"—the phrase I particularly pointed out as differing from the dramatic critic's remarks about the audience being "bored." Explain again, venerable Fiske; it will not do to shatter your oracular reputation in this wild and reckless manner, which would better befit the young journals and journalists that you so willingly offer to assist—although, by the way, THE MIRROR scarcely comes under this denomination, since it was started by Willis and Morris long before the *Spirit* was thought of. As for myself—well, the words of Pitt suit my case exactly: "The crime of being a young man I shall attempt neither to palliate nor deny."

* * *

More "inaccuracies" in the dramatic department of the *Spirit*!!! The tragedian's name is *not* Edwin Forrest Booth, but Edwin *Thomas* Booth; *ergo* the Booth who is now acting with Irving was not named after Edwin Forrest as a mark of his father's admiration for the first and best of American actors. (N. B. This spoils a neat addenda to one of Captain Rynder's tiresome reminiscences, but truth must prevail, even in the ancient *Spirit*.) Den Thompson was *not* a recognized comedian before J. M. Hill was born, nor was he a legitimate comedian at all until the latter gentleman rescued him, like a rough diamond, from the wastes of the variety stage. (N. B. This substantiates Mr. Hill's "delusion" that he made Mr. Thompson.) Donna Juanita is *not* the Fifth Avenue Theatre's "own new opera." The Mahn company sang it in Boston the week before it was brought out in New York. (N. B. This removes one pricker from the burr that the *Spirit* throws at Manager Haverly.) Here, you see, are three important matters of fact that the preadamite Fiske gets muddled. This is the certain result of bothering with other people's typographical inaccuracies, and letting the *Spirit's* accuracies take care of themselves. It won't do.

* * *

Brown, the Great, advertises Elfins and Mermaids as a "hideously comical, great and grand success."

* * *

Last week I called attention to the fact that eight out of twelve theatrical notes in the Cincinnati *Commercial*, of the preceding Sunday, were taken bodily from THE MIRROR and printed without credit. This drew forth the following amusing specimen of border journalism from young McLean, which I print merely to demonstrate to the curious that the Eatonswill type of newspaper man still exists and carries on his peculiar practices in remote localities:

The editorial staff of a weekly New York paper, called THE MIRROR, thinks he recognizes a few trivial personals in the Commercial's dramatic column as having been resurrected from the journalistic cemetery for which he is first and second grave-digger. He appears to be mad about it; but he ought to feel flattered. Some people never know when they are in luck.

This sort of stuff is no more creditable to Murat Halsted's paper than was the wholesale cribbing which came to my attention and called forth the protest in the last MIRROR. The latter, however, has evidently had a salutary effect upon the editor of the *Commercial*, for the young man who runs the dramatic column in that publication manifests a remarkable improvement this week. He has actually garnered in all nine items for his department, eight of which are original and local! Of course they are not so readable, fresh or important as if they had been gleaned from and credited to THE MIRROR; nevertheless they show a disposition, on the young man's part, to work. When Mr. Halsted sees fit to teach him a lesson in journalistic courtesy, and when he acquires some slight suspicion of refinement or wit, I shall be pleased to recognize him as a gentleman and a writer. Until then let me bid him *au revoir* and a speedy delivery from the rowdyism that marks his thefts of news and his poor little attempts at satire.

Ford's Complimentary Testimonial.

John T. Ford, the Baltimore-Washington manager, having labored hard during the past season to advance the interests of John T. Ford, the proprietor, has been tendered a series of benefits by J. T. Ford and some other Washington and Baltimore theatregoers. Manager Ford accepted the testimonial of Messrs. Ford and others, and at once placed his two theatres at the disposal of the beneficiary. Thursday and Friday, June 9 and 10, were set apart for Manager Ford's benefit.

The local newspapers of Baltimore and Washington pictured the coming events in glowing colors at three cents a line, and flaming posters adorned the bill-boards of the dead walls of the two cities, announcing the affair. When all preliminaries had been arranged to Manager Ford's satisfaction, he thought it well to tap the wires, and in the following dispatch broke the news to John Rogers, the manager of Minnie Palmer:

Induce Minnie Palmer and Bob Graham to play for my benefit Wednesday night, Washington, and Thursday night at Baltimore
JOHN T. FORD.

Rogers was not very well previous to the receipt of the above, yet he managed to collect his thoughts, and send the following answer:

What excuse have you to offer to induce them to play for your benefit?
JOHN R. ROGERS.

The reply soon came back:

Because I have billed and announced them to appear. JOHN T. FORD.

The last dispatch settled Rogers. He went to his room a sick man, and summoned his physician. For six days he groaned and raved on a bed of pain. Finally he recovered sufficiently to inform Mr. Ford that he should do all in his power to prevent Miss Palmer and Mr. Graham from appearing.

"The idea," said Rogers, to a MIRROR reporter, "of John T. Ford asking me to give him the cream of my show for next season, for his benefit, when I don't even play at his houses. I go to the opposition place in Baltimore, and I should like to catch myself cutting my own throat for John T. Ford."

What Eliza Weathersby Saw in London.

Mrs. Nat Goodwin (Eliza Weathersby), after an absence of a year from America, returned from England on Monday, accompanied by her sister, Miss Emie Weathersby. The improved condition of Mrs. Goodwin was the subject of remark. The rest has worked a marvellous change for the better. While she tells us that she has only gained ten pounds in flesh, still she appears ten years younger in spirits. Finding Mrs. Goodwin in one of her pleasantest moods, a representative of this paper asked her for a few points regarding the London amusement world.

"Did you see John McCullough?"

"Oh, yes; I saw him several times. He came aboard the Arizona as I was leaving, and bade me good-bye. He has been very successful, financially and socially. He has been feted and made a great deal of by the club people. His geniality has made him many warm friends."

"Did he mention when he would return?"

"Yes, he told me he would sail for America in August. He says America is the place to make money, after all. Booth has been very fortunate. He and Irving have been playing Shylock at the Lyceum to packed houses every night. Prices have been raised and still the theatre is crowded. The receipts are fully £2,000 a week."

"And Modjeska?"

"Modjeska has been a monumental failure. Artistically and socially she has been well received, but not otherwise. Juana was successful in a way; but altogether she has been pecuniarily a failure."

"Did you meet Mrs. Scott Siddons?"

"No, but I learned she has leased the Haymarket Theatre for the Summer, and probably Harry Sargent will be her manager."

"What did you think of Gilbert and Sullivan's new opera, Patience?"

"I did not see it. Seats were sold for three weeks in advance, and I did not get a chance to go. It is quite a success. The music, as you know, is of the æsthetic order, which is now the craze. Olivette has made a hit, and is still being sung at the Strand. It was produced there last November, and has been run to crowded houses ever since. I hear that the company now singing it at the Strand will be taken to Paris at the termination of its run in London. Seats are sold for it in the latter city a month ahead."

"What is being done at the Globe?"

"Since the production of the Chimes of Normandy there has not been a success at the Globe. It has not been a paying house since then. I heard that Mr. Henderson intended giving the theatre up, and taking the Royalty. The owners have agreed to spend £5,000 on the place. Lydia Thompson will open at the Royalty in the Fall."

"Tell me something regarding the new play you have brought over."

"The Member from Slocum. It is by George R. Sims, and is a great go. Sims is a very bright and clever dramatist, and seems to have caught the popular idea of humor. I do believe that in less than ten years time he will eclipse Byron as a playwright. The Member from Slocum is full of good point and rich wit, and I am sure it will take in this country. The dialogue is terse and crisp, and full of snap. For example, one line runs: 'So you have had a judicial separation from your wife?' 'No—a judicious separation!' Sims is the author of My Mother-in-Law, which is being played with success in the provinces. He is also writing a play for the Florences."

"Did you see Byron's new play, Punch?"

"No. It was produced just about the time I was leaving England, at the Vaudeville, but I learned that it was a failure. The piece is brought out by David James, one of the lessees. I understand that he is to get all the profit there is in it, which cannot be very much, since Byron will not write a play now-a-days for less than £3000."

"Mrs. Goodwin, would you mind telling THE MIRROR readers how it is you have improved so wonderfully?"

"Oh, I don't know (laughing). My native air agrees with me splendidly. I have done nothing but rest since leaving America last year. I haven't gained but ten pounds, although I look as if I had more than that. Wait until you see me on the stage and you'll notice that I am not so greatly changed after all, as you appear to think."

"Did you regret leaving England?"

"In one sense, yes; I would have liked very much to have had another year's rest, but Mr. Goodwin was anxious that I should come back to him. He was awfully lonesome without me, so I don't know but I am glad to be here again."

"Your sister Emie will appear with you this season, will she not?"

"Oh, yes; I have great hopes of her. She has played light parts over home at several of the best theatres, and has given satisfaction. She will play a good part in Cinderella at School, and, I've not the slightest doubt, will become a favorite."

Here the genial Nat called his wife's attention to the piano, and in a few minutes her hubby was in ecstacies over a lot of new London music brought over by Mrs. Goodwin.

Tabled.

The applause at the Standard Theatre Saturday night, on the occasion of the first production of Elfins and Mermaids, was boisterous enough to have been considered spontaneous approval, had it not been carried outside the theatre and into the saloons. After the curtain had fallen and the people had been dismissed, Brown, the author, hied himself to the nearest beer place, which happened to be at the corner of Thirty-third street, just below the theatre. Here a host of friends had gathered, and when the elated author and composer walked in the hearty calls for "Brown" which had made the Standard shake a few moments before, were renewed with increased vigor, accompanied by warm pressures of his hands and loud-spoken congratulations. The modest Brown was overcome with these marks of approval and appreciation, as well as dazed with the sight of so many friends. Before consciousness returned he was hoisted to an elevated position on a round deal table.

"Speech! speech!" resounded on all sides.

After some hesitation Brown remarked:

"Gentlemen and friends. [Hear! Hear!] I do not know if the applause to-night was sincere or not. [It was.] But if you liked my piece [We did] I am certain that if you will see it again on Monday night [dead silence while several fainting friends were carried out] I am sure you will like it much better."

At this point somebody offered to treat, and all left the speaker except one seven-foot member of the chorus, who had tied a silk handkerchief around the end of a walking cane and was busy punching the ceiling and crying "hurrah!" much to the great delight of Mr. Brown. This mutual admiration between Brown and the seven-footer was going on when the crowd left the hall and, for aught we know, may yet be emulating The Brook.

A Talk with the Phœnix.

Milton Nobles is one of the hardest men to corner on the Square. He appears with clock like regularity at 2:30 P. M. daily, chats with twenty managers, agents and friends in as many minutes, and is gone before you know it. Nobles is popular with everyone. The old professionals like him, because he has been through the mill and earned success by hard work, ability, pluck and energy, and because worldly prosperity has made no change in his genial, hearty nature. The young people admire him, because he is prompt to recognize and encourage talent. Many a young fellow, M. B. Curtis among the rest, is proud to acknowledge that he received his first substantial encouragement from Milton Nobles.

Yesterday a MIRROR man was chatting with a knob of actors, when Nobles hove in sight. Dick White struck a position, and commenced, "Just afther the war in the year '98," to which Nobles responded vocally with "One Summer's eve, with pensive thought." THE MIRROR man was puzzled.

"I must enlighten you," said Mr. Nobles. "You see, about fourteen years ago, Dick and I were members of a funny, very funny, little negro band out in Kansas. Dick was on the end in the first part, doing a song-and-dance in the olio, and singing 'Shells of Ocean' for the wind-up. I was doing middle business, and reciting 'Shamus O'Brien' in black face. The season was brief and disastrous. Our brilliant artistic ability could not avert the financial sword of Damocles, which descended remorselessly on the third night. Owing to a trifling misapprehension of a pecuniary nature, Dick had I pedestrianized from Lawrence to Kansas City, where I had a wealthy friend in the mercantile line. Well, sir, after that we didn't meet for ten years. Meantime Dick had abandoned the cork for the buskin, and became a leading heavy man, while I had passed through the crucible and came out a Phœnix. We ran across each other then by accident in a saloon opposite Col. Brown's old office on Fourth street. Somebody introduced us. Our eyes met. I murmured softly, 'One Summer's eve, with pensive thought.' 'Just after the war in the year '98,' echoed Dick, and I fell upon my Damon's neck, and behind two schooners of beer we fought over again the fight of the just. From that day we have never changed our form of salutation."

"Well, Mr. Nobles, what's new?" asked our youth.

"There's nothing new under the sun, excepting, of course, my new comedy, which is spick span new."

"A new comedy, eh?"

"Oh, yes. I write my own plays to save royalties and authors' fees."

"What do you call it?"

"'Interviews!' I had the idea of playing an irrepressible and uncrushable interviewer for years, but the growing popularity of the Phœnix has kept it back. But now I'm pushing it through, and I propose to do it early in September."

"Is it farcical?"

'No; I'm trying to make it a comedy in the best sense. Neither a farce nor a burlesque. I have a plot which I think will prove of sufficient dramatic coherence to command the interest of an audience. I make the character of the journalist humorous, with two or three touches of pathos, but no heroics. While the Bohemian will be the central figure, I am trying to avoid making the piece a one-part play. I realize the delicacy of the subject, and am trying to draw a character that will be readily recognised and enjoyed by the fraternity in common with the public at large. He is a colossal liar of the harmless sort; knows everything, is surprised at nothing; and unscrupulous as to his methods of gaining information or news; to-day dining in state at Delmonico's, to-morrow equally happy over his coffee and cakes in a Fulton Market stall; and withal so genial, so bright, so unselfish, so responsive to human suffering, and so fearless in the defense of right, when his manhood is thoroughly interested, that our heart goes out to him, in spite of his myriad of surface faults."

"The idea seems a good one."

"I think so. The character has been a hobby of mine for years. But, after all, I sometimes think the most experienced actors and managers are the poorest judges of what the public want. I could name plays that have been submitted to me, that I would not have given ten dollars for, that have since made fortunes for their owners. Last year I started out without the slightest confidence in my season, thinking that in six years the public must have gotten enough of the Phœnix, but my profits were nearly one hundred per cent. larger than for any preceding year, and my best business was done where I had played oftenest."

"When does your next season open?"

"On September 12, at the Grand Opera House, St. Louis."

"People all engaged?"

"Oh, yes; I have sent THE MIRROR the list."

"Where do you recreate this Summer, Mr. Nobles?"

"Principally about the salt water. I shall devote three or four weeks to yachting, and a month to 'roughing it' down on Shark River. I'm a great water-dog, you know.'

"Time all filled for next season?"

"Yes; haven't an open date until April 1882. Adieu," and in less than fifteen minutes Nobles had closed up and signed contracts with four managers, chatted with a dozen friends, given complete Southern and Western routes to a young agent just starting in, and was swinging across the Square at a go-as-you-please gait that would have made Vint or Rowell green with envy.

Stuart's Mill.

Quite an interesting pugilistic episode occurred last week at Rochester between two of the lady members of the Stuart-Gray Billee Taylor company, which, it is said, had something to do with abruptly terminating the season. The principal combatants were Jean Delmar and Anine Newman. An uncomplimentary remark regarding the actual existence of the latter's progenitor caused Miss Newman to call Miss Delmar a fabricator, and when the latter hurled back the epithet, with a sulphurous adjective, it is said Miss Newman, in the language of the p. r., sent Miss Delmar "to grass."

Since the above Amazonian battle, the the members of the organization have been hunting up the manager, with a view of securing their hard-earned ducats.

Managers in Town.

The following named managers have arrived on the Square since the last issue of THE MIRROR:

Charles Mendum, Arch Street Theatre, Philadelphia, Pa.

J. J. Collins, Heuck's Opera House, Cincinnati, Ohio.

Charles Pope, Pickwick Theatre, St. Louis, Mo.

R. L. Marsh, Boyd's Opera Mouse, Omaha, Neb.

Will you hear this letter with attention?
As we would hear an oracle.
LOVE'S LABOR'S LOST.

DOES NOT WEAR BORROWED ROBES.

LONG BRANCH, NEW JERSEY.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Will you kindly contradict the statement made in your last issue, referring to me as "joint author" of the play Bigamy? By consulting your files you will find in your number of January 22d the author's letter: "In the year 1878, before I made Mrs. Henderson's acquaintance, I wrote and copyrighted the play of Bigamy," which is correct. We were simply "joint owners," not "joint authors." I have no desire to dress in borrowed robes. By giving this publication, you will oblige Yours respectfully,
ETTIE HENDERSON.

Rosedale Farm, May 27.

NO PROFESSION FOR THOSE.

CINCINNATI, O., May 30, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Pardon the liberty of an utter stranger in addressing you, but as I write for information pertaining to theatrical matters, I know you will not consider me forward.

I have been accustomed to reading THE MIRROR and a certain scurrilous [illegible] sheet also printed in New York, and from the information gleaned from the latter publication, I have come to the conclusion that no attraction of any merit ever visit[s] New York; that the profession contains no gentlemen or ladies, and that no plays of any [illegible] ever presented in the metropolis. In fact the sheet in question gives every person who comes under its notice such terrible [illegible] "turnings over" that the impression left after reading its columns is just what I have written.

Please enlighten me in regard to this matter through your columns.

Is the dramatic profession still on the [illegible] tion? Yours in hope,

[No; there is no dramatic profession for the people who read the paper alluded to.—ED.]

SHAKESPEARE DEFENDED.

EDITOR NEW YORK MIRROR:

According to a certain sheet [illegible] published in the interests of the [illegible] fession, the "grand lines" of [illegible] the only quality of his plays worth [illegible] and the meaning, they affirm, is [illegible] covered in many of his sentences. [illegible] struction, business and motives [illegible] are so faulty, why is it that all the [illegible] dramatic authors and critics [illegible] with a veneration that tempts [illegible] use the capital letter in a pronoun referring to him? and which the writer would [illegible] the custom which reserves [illegible] solitary application.

If Shakespeare did not [illegible] ing the development of [illegible] personages of the individual, the [illegible] tendency of human passions, and [illegible] man's authority over [illegible] writer has ever succeeded.

It is too early to shelve [illegible] his works still offer almost [illegible] for the display of tragic power. [illegible] Does anyone question the [illegible] philosophical essays? the [illegible] in science of Galileo or Newton? [illegible] things have been discovered, [illegible] would undoubtedly astonish them, [illegible] the solid ignorance of their age [illegible] rods caused the first upstage of knowledge to flow. But of Shakespeare the [illegible] dict has been that, like Minerva from the brain of Jove, he sprung into the [illegible] armed with an amount of wisdom and [illegible] of judicious selection which still remains unequaled.

If Shakespeare's works should be [illegible] into prose, so that they might be [illegible] ken by actors who, from little attention to the rules of elocution, get swamped [illegible] venture to assert that no modern drama could successfully compete with them. [illegible] work finely acted may be more [illegible] than a production with the adjectives [illegible] posed. If a performance of [illegible] plays with "the aid of some [illegible] excitement" means a combination of such as Booth, Irving and McCullough, the public would be pleased, not that these actors would appear, but that the "[illegible] lines" would be adequately spoken.

It is said of the plans submitted for the construction of St. Peter's church in Rome, that one chosen was merely a perfect circle which the architect had drawn off hand. Shakespeare in dramatic writing has drawn the perfect circle, and as is St. Peter's to the Fifth Avenue Cathedral, so are the plays of Shakespeare to the best modern pieces. I would ask the publication in question to make a list of the modern pieces that will be known [illegible] years hence; but who will venture to predict the time when Shakespeare will be [illegible] obsolete. If this be "affectation" and "sentimentalism," then the feelings and motives of the great spirits who make history must be sentimental and affected; for Hamlet, Macbeth, Othello and Lear seem more natural and true than much that chronicles tell us of the acts and lives of men who have actually fretted their hour upon the living earth.

Fault finding too readily becomes a passion. Iconoclasm can go too far! Leave us, if you please, convictions which centuries of examination have only declared more worthy, and which, indeed, are invaluable because they have their root deep in the human soul.

It is indeed to "paint the lily" to point out the varied excellence of the "world's greatest poet," and the writer's intention is the much humbler office of showing the [illegible] referred to that truth is mighty and will prevail. A fearless spirit is becoming to a newspaper, but a chronic dyspepsia is as [illegible] in editorial writing which is to be [illegible] because a perpetual storm [illegible] The writer is too young [illegible] any authority for his [illegible] the discretion of his readers, [illegible] he only asserts his right to [illegible] the land of free speech is [illegible] claim. F. [illegible]

LONDON, May 26, 1881.

Amateur playacting always was, and presumably ever will be, an attractive form of occupation to the multitude. Every week in this city sundry Thespian devotees disport themselves upon some public stage, to the admiration of their friends, the lightening of their own pockets, and the wrath of the professional *Era*. From the more select circles one occasionally hears of mimic assumptions by lords and ladies gay, upon stages erected in back drawing rooms and to audiences who are enabled to fortify themselves against boredom by sotto voce small talk, consumption of varied refreshments and the prospect of an ensuing supper, and probably a dance. Against these gatherings it becomes not the chronicler to demur. He is not compelled to sit through the performance, nor under any obligations to print his impressions therefrom. If any body of individuals derives enjoyment from the proceedings they are to be congratulated, and as long as their diversions remain more or less private, all is well.

But there are symptoms that the aristocratic amateur is beginning to thirst for wider fame. The applause of his own set is inciting him to tempt fortune in a wider and more soaring flight. Not only are we in future to be visited by the tribulations arising from dramatic clubs, formed of clerks and shop assistants, but there is a chance that Lords and Dukes and Ladys and Duchesses will figure as frequently on amateur programmes. Now it is easy (and to the *Era* it is pleasant) to squelch plain Misters, but who would dare to systematically slate an Earl or Marchioness?

The first symptoms of this outbreak have taken the form of an amateur performance at the Gaiety, all the participators in which were "persons of quality." The performance was given for the benefit of a charity, and for some mysterious reason or other criticism is supposed to be barred. And yet one cannot help mentioning that of all the valiant performers who dared the glare of the floats, not one was "in it" (to speak slangily), compared with Miss Roana Vokes, the whilom member of the family of that ilk, and now happy (let us hope) as Mrs. Cecil Clay. Oh, yes, of course, these amateurs have a piece written on purpose for them. This was accomplished by one of their own body, assisted by that professional punster, Robert Reece. The consequence was that Herne the Hunted proved to be a play of many parts, and the result of the entire affair was, it may be hoped, a substantial addition to the funds of the Artists' Benevolent Fund—for the house was crowded, although the prices were fancy ones. All the same, let us trust that the enthusiasm charitably displayed by the audience may not induce our aristocrats to indulge in too frequent exhibitions of their fancies. Enough is as good as a feast; too much considerably worse than a vanity.

James Mortimer, editor of the *Figaro*, who has made many bids for theatrical success in adaptations from the French, has probably succeeded to his own satisfaction in the comedy (save the mark) produced recently at the Criterion. The piece is founded upon La Papillone, and has received the singular title, Butterfly Fever. If Mr. Mortimer found an adaptation of the original title necessary, why did he not literally translate and call his piece The Butterfly? The plot treats of a gentleman who, having dispatched his wife into the country, resolves to enjoy a course of bachelor amusements. Espying a pretty face, he follows the owner, and eventually finds himself at Saffron Walden, in the very house where his wife is stopping. Here he is recognized by a widow of a frolicsome turn of mind, a friend of his wife, and by her put through a series of exercises, which culminate in his making love (with a bandage over his eyes) to his own wife. The situation is ludicrous, but absurd. Complications also arise from the presence of a fire-eating warrior, who is a jealous admirer of the pretty widow. Eventually the peccant Butterfly is discovered, and on promising to mend his ways, is of course forgiven. Although the play is in itself trivial and impossible, the dialogue is bright and amusing. When Mr. Mortimer gets an opportunity to produce an adaptation of some more worthy piece, he will undoubtedly do himself more credit. At the Criterion Theatre, however, a certain description of play is desiderated, and the playwright is therefore handicapped.

The acting of the piece is all that could be [illegible] Mr. Wyndham in his familiar style [illegible]ster makes the character of the Butt[illegible] most amusing one. Herbert Stand[illegible] the ferocious admirer in excellent [illegible]. It is a pity that this clever member [illegible] family should have so little op[illegible] to distinguish himself. George [illegible] very good in a smaller part. [illegible] whom there are but two) are [illegible] by Miss Eastlake and Miss [illegible]

[illegible] or no further novelty to [illegible] announcements of forth[illegible] are made, but considera[illegible] performances will be [illegible] upon the preliminary

W. C. T.

De Rogeris Nil Nisi Bonum.

A JUNE ROMANCE.

CHAPTER I.

"Dod gast that measly sheet!" ejaculated John Rogers as he lay on his couch, in his luxurious apartments down Fourth avenue, writhing with the tortures of that pleasant disease scientifically known as the colic.

"Bless me, what's up now?" asked his constant attendant, Frank Farrell, with anxiety depicted on his countenance and solicitude expressed in his musical tones.

"What's up?" screamed Rogers sarcastically, nursing his disordered member the while, "what's up? Look at that dod darned MIRROR and then—wow!" and the wee laddie shrieked aloud from the combined effect of his colic and his pent-up emotion.

Mr. Farrell took the copy of the organ of the theatrical managers and dramatic profession of America, thus unceremoniously alluded to, and perused the particular article to which the suffering Rogers pointed. It was a transcript of the clause in Minnie Palmer's contract, in which the vivacious young lady alleges that she is only twenty-eight years old, and both she and her manager renounce all ideas of matrimony for five long years, pledging each other in formal language to a vow of celibacy.

"Well?" mildly grunted Farrell, after reading this simple statement of facts.

Mr. Rogers rose up in bed to a sitting posture, and glanced fiercely at his faithful friend, while his brows lowered savagely. He tried to speak, but his voice died away in a gasping gurgle.

Farrell started up in alarm.

"Can the end be so near!" he muttered. "Here John, my boy—here's pen and paper. I'll write for you—" and Farrell began to indite on a sheet of legal cap: "I, John Reginald Rogers, of sound mind, do give and bequeath to J. Frank Farrell all my right, title and interest in—"

"Go on, go on!" howled Rogers, suddenly regaining his power of speech. "Do you want me to be an angel and with the angels stand? Why don't you order in some ice, bring in a pair of trestles, get some camp-stools and a minister, and have a dod gasted funeral over me right away?" and he sank back among the pillows in a perspiration of intense excitement.

Farrell hastily destroyed the fragment of the last will and testament, and suggested to Rogers that he had better keep cool.

"Here, Francois!" called Mr. Rogers to his valet, who was busily engaged at that moment in the next room smoking one of his employer's segars, "bring in two beers."

Francois, a tall, athletic heeler from the Fourth Ward, obeyed with alacrity. After Rogers had touched glasses with Farrell he quaffed a mighty draught of lager, and continued: "I'll teach that infernal editor to tell the truth when he writes about my star. Miss Palmer twenty-eight! Why, it's a darned outrage upon a defenceless female; that's what it is."

"Of course it is," echoed Farrell, "Minnie's only seventeen."

"Seventeen!" Rogers waxed exceedingly wroth. "Seventeen! Great scissors! But I'll be calm. My friend, Minnie was sixteen last April."

"To be sure," conceded Farrell.

"If I wasn't on a sick bed, I'd go up to 12 Union Square, wallop the editor, and clean out the whole office. But I can't. This confounded colic——" And his face at this juncture went into a series of convulsive contortions horrible to behold. "I could lick 'em all with one hand if I were well. It's very unfortunate that this blasted attack should have seized me at a time when I am needed to protect a young female's tender age. With my strong right arm I could—I could kalsomine the ceiling with 'em!" And the member thus complimentarily alluded to described a circle in the air, as if it fairly ached to carry out the sanguinary threat.

"But you can't go out, John, so what's the use of talking?" advised Farrell.

This aspect of the case struck the valiant Rogers with great force.

"By George, you're right!" he exclaimed. "I don't believe in talking anyway. You know I'm rather a man of deeds than words. I've got an idea. I'll send Francois up to THE MIRROR office, and he'll paralyze the whole establishment before he gets through. Francois! Francois!"

Farrell endeavored to dissuade his impetuous friend of the idea. Rogers had made up his mind, and, as he announced in a very loud voice, he was a man of his word, and he implored Farrell not to forget it. "Francois!" he called again.

"Phwat do yez want?" asked that muscular individual, with a beautiful Parisian accent.

"Go up to THE MIRROR office. Ask for the editor. Spot your man, then lay him out—you understand the rest." And Rogers squared off and hit hard blows in the air at an imaginary eye and nose.

Francois also assumed the air of Billy Edwards in trim for a light weight championship match at Harry Hill's or Owney Geoghegan's, and flourished his fists dangerously as he replied: "I'll knock the blooming life out av him."

With this pleasant rejoinder, Francois unchained the pet bulldog that he keeps in the corner of his boudoir, and started out, while the irate manager sank back among his bolsters and pillows with a gentle sigh and a sweet smile of pure content.

* * * * * * *

The weary Editor was plunged in the middle of an important leader, and his tired brain paused for a moment to indulge in a sweet dream of an hour spent in sniffing the fresh breezes of ocean at Brighton, after the forms had gone to press, when a thundering knock at the door of the sanctum brought him back to the monotony of the prosaic Present, and he dropped his pen on the desk before him.

"That means business," said the Editor, musingly, when the same aggressive knock was repeated.

"I wonder if he has red hair," ruminated the Editor. "I know he has a club, and it's ten to five that he's accompanied by a dog. I must prepare to repel the enemy."

The Editor wheeled his trusty small cannon beside his desk; with care and skill he aimed it, waist high, at the door. Then he leisurely proceeded to the armory in the corner. With an abstracted air he filled his pockets with knives, daggers and pistols. He heaped his desk with his favorite cutlasses, swords, carbines, rifles and muskets.

The knock was loudly and impatiently repeated, this time evidently being made by a large-sized calfskin brogan.

The Editor resumed work on his article, and said, "Come in!" Then he hummed peacefully (so low that no one but himself could hear),

"Tell me the old, old story."

The door burst open and the infuriated Francois hurled himself in. "Are you'se the Ed—" but his eyes fell on the Editor's fortifications, and with a yell that would have been no disgrace to an old-time combatant at Donnybrook Fair, he flew from the room with the speed of Iroquois on the Derby homestretch.

The Editor and the sanctum were alike left in peace.

* * * * * * *

Night enfolded the streets of the metropolis in its shadows. Farrell and Rogers still sat silently awaiting the return of Francois. The labored breathing of each was distinctly audible above the noisome rattling of an occasional hearse dashing by.

As hour after hour passed drearily by, the watchers at the lodging windows grew more and more apprehensive.

Rogers forgot the agony of his colic.

Farrell lost sight of his friend's ailments.

Midnight arrived.

The chimes of Grace Church rang out the hour solemnly. The sounds thundered like artillery in the ears of the eager, trembling men at the lodgings.

"My God!" exclaimed Rogers, breaking the terrible silence with accents betokening acutest anguish. "Francois is gone—gone forever. I shall never look into his bloodshot eyes again—never pat his freckled forehead or brush his auburn hair from off his fevered brow. This is too, too much to bear. What—" and the small manly form shook with terrible emotion, "oh, what will little Johnnie do now?"

It was dark, but a briny tear fell upon his lilly-white, outstretched hand, on which glistened a $65 diamond ring. It dropped from the eye of Rogers' stalwart friend, Frank Farrell. The strong, rich voice of the latter answered the heart-rending query:

"Come, John, and have a beer."

THE END.

That capital Wallackian comedian, Billy Elton, thinking fish would bite better in the rainy season, went up the river some distance last week for the purpose of bagging a lot of the finny tribe. When he returned he had walked fifteen miles through mud and slush, lost a gold ring, sprained his thumb, spoiled a ten-dollar pair of pants by sitting down on his lunch, and caught two small fish and one bad cold. On his arrival at home in Yonkers, his favorite cat attempted to get away with a piece of clam that was left on his hook, whereat said cat got the hook in her throat and could not cough it up; and his son, in trying to assist her, got another hook in his finger, and the doctor had to cut it out, in doing which the knife slipped and took off the end of his thumb; and to top all, he says his wife was sick and snappy. William thinks fishing may do all very well for a man who is born lucky, but no more for him.

Go into the Union Square Hotel any day about 11 A. M., and ask an actor what time it is, and about fourteen silver watches will pop out of fourteen different vest pockets. It might be well to add that these watches were gold at the commencement of the season.

When Herrmann went home to his lunch yesterday, he took his wife's soft, white hand in his fist, placed the other gently around her waist, looked into her large Hazel Kirke eyes, imprinted a kiss upon her cherry red lips, and with a long drawn sigh, whispered: "Addie, it's hot!"

STAGE-DOOR STUDIES.

The door at Wallack's commanded my admiration and awe as I stopped to talk with him. He had a rusty horseshoe nailed on one of the upper panels, and by the light of a street lamp I was barely able to read an almost effaced sign which prohibited smoking "by order of James W. Wallack." It struck me as singular that the reigning Wallack, with his well-known *amour propre*, had not changed the signature.

Belonging something to that order himself, he probably esteemed the battered sign as a relic. But I digress.

The door was very communicative. He had so much to say that it required very little questioning to draw him out.

"How do you like the theatre's change of nationality?"

"Not much. I don't understand German, and I scarcely think its just the thing, at my advanced age, to submit me to the indignity of a compulsory change of language. However, I can't help it. I must go with the house."

"Should you like to be moved up to the new theatre?"

A tremor of momentary joy seemed to shake the door, but it soon subsided with a long-drawn sighing creak.

"No!" he finally exclaimed, half musingly. "Things have experienced too great a change of base. Why, I've been ashamed of the theatre during the past season! What with the silly Guv'nors, and melodramatic Forget Me-Nots, and nasty Cats, and sensational Worlds, I've come to the conclusion that Lester has lost his head, together with his regard for the traditions and reputability of the place. It's been a sad change, sir—a sad change."

"Not much like the good old days of Mrs. Hoey, Mary Gannon, Blake and the rest, eh?"

"I should relax my hinges," insinuated the door. "Matters have taken a turn ever since poor Billy Floyd died last Fall. He was a jolly good fellow, and the hardest worker in the theatre. Why, sir, the Spring before he went off he took a trip to England and engaged Tearle and Elton—the biggest attractions of the company. What did Lester do? He remained at home and engaged Adelaide Detchon at a salary of one hundred dollars a week! You know she is positively the worst juvenile lady that ever stepped on Wallack's boards. She's so affected and Nancyish that she's got herself disliked in all parts of the theatre, and I think that for Lester himself she has lost her charm. A pair of expressive female eyes and a female rosebud mouth don't last long for an elderly manager nowadays, especially when her good looks cost the theatre one hundred dollars for every six nights and a matinee."

"Aren't you rather harsh in your dislike for the young lady?"

"Oh, no; not at all. I don't dislike her. She's well-behaved and ladylike, and all that. Her father comes to the theatre for her every night. He's an old gent in the fireproof safe business. It would have been better for his daughter's artistic success had he locked her up in one of his safes, for, say—well, thirty-six or thirty-seven seasons or so, before letting her loose on an unoffending public. She don't go up town to the new theatre, I understand."

"Do all the other people remain?"

"All but Harry Pitt. He's got an engagement at Daly's. By-the-way, he and all the rest of the boys have got the sporting fever. Ever since THE MIRROR reported and illustrated the cricket match so graphically [I bowed, for THE MIRROR], they've taken to wearing the most astonishing garments. They dress like Jerome Park bookmakers, or jockeys off for a holiday at Coney Island. Gerald Eyre's latest is a shirt that is covered with horseshoes, dogheads, stirrups, whips, jockey caps, saddles, and other sporting implements in the utmost profusion. Since he wore it to the theatre last Saturday afternoon, everybody acknowledges his supremacy in the matter of horsey dress. He showed his resources to be unequalled in the production of that shirt. Have you ever met our doorkeeper?"

"Yes."

"He's a smart one! He's tended me for seventeen years exactly, and in that whole time he has not seen a single performance inside. You can't hire or bribe him to sit through a play. Some of the people around the theatre got at him and made him promise, just for the fun of the thing, to take a look at the stage while the second act of The World was on. He walked boldly down to the first entrance. But as luck would have it, Adelaide Detchon was on, and speaking. This frightened the doorkeeper badly, and he fled precipitately to his old station. That settled the matter forever. Nothing can ever persuade him to go in again."

"Is Mr. Wallack around the theatre much?"

"Very little. He comes down from his country-seat two or three times a week. But, between you and me, the Guv'nor's getting a little broken. He's lost his memory about minor things. You know he used to be marked for his extreme courtesy and punctuality in small matters, such as attending to his correspondence, for instance. Of late he has grown dilatory, and his old promptness is gone. I know of people of the highest standing in the profession—brother professionals, who write him on urgent questions—whose communications he has entirely forgotten. But then, he's got a good deal on his mind, and he's not so young as he was twenty-five or thirty years ago, when John Lester fairly paralyzed the ladies' hearts, and took them all captive."

Then the old door told me in confidence a lot of information that, in honor bound, could not be published. But he's a wise and cunning chap, that door, and if he feels in the humor he can tell more racy anecdotes than any other door—barring Niblo's—in the city.

THE GAS-MAN.

He Got His Salary.

"I feel happy to-day!" exclaimed Mark Smith as he lifted a glass of German vichy to his lips in Mackie's resort, Monday morning.

"Why?"

"I've just got ahead of a manager," replied Smith.

In response to an inquiry as to the particulars, the young man delivered himself as follows:

"J. H. Rennie is the culprit this time. He engaged me to sing Sir Mincing Lane in Billee Taylor, at the Boston Gaiety. Business was good, and for two weeks I received my salary all right. We went on the road, and then the treasury closed up, although receipts continued to be very good. Things progressed in this fashion for several days. I asked Rennie for some money, but the request always met with the answer, 'Don't be unreasonable. Haven't I paid you over $150 already?' This didn't satisfy me, and I told the manager that it was not an adequate excuse for keeping me out of salary.

"At Lawrence, Massachusetts, last Saturday night, my engagement terminated. I determined to get my money, however, before the performance was over. William Ellis, Mose Fiske, William Fitzgerald and myself organized a strike, and agreed to refuse to go on until we were all paid up in full. When the critical moment came, Fiske and I sent round word to Rennie that it was a case of pay or no play. Our fellow-strikers deserted us, and made no resistance when Rennie came around behind, and drawing Captain Flapper's sword out of its scabbard, melodramatically shouted that he'd run the man through who refused to play. Nevertheless, Fiske and I were not intimidated, but remained firm in our determination. Rennie couldn't give his performance without us, and so, after much talk, at nine o'clock, he paid me the amount due in full ($80), and rang up the curtain. Mose Fiske received $5. The rest of the company got nothing, and as they have gone on with Rennie, it is probable the same munificent pay is all they have to show for their good humor. Rennie told me he had no money to give them, which may be true, because there were four or five backers who went to the box-office every night and pocketed all the receipts."

A Gigantic Offer.

Manager P. H. Lehnen is an indefatigable director of amusements, and it is a notorious fact that he will employ none but the best talent. He is always on the *qui vive* for fresh things, and his career as manager of Wieting Opera House and Grand Opera House at Syracuse; Academy of Music at Oswego, Washington Hall at Watertown; and the Central New York Circuit, is abundant evidence of his enterprise in matters theatrical. Good and reliable agents are his especial weakness, and he will leave no stone unturned to have his combinations piloted by the most competent and wide-awake agents known in the profession. Hearing that the stalwart business man, E. M. Gotthold, who has been managing Barlow, Wilson, Primrose and West's Minstrels, would probably be at liberty this Summer, he addressed him the following brilliant offer:

SYRACUSE, N. Y., April 3.

FRIEND GOTTHOLD:—How would you like to go ahead of Cal Wagner's Minstrels as agent. I am running the company now. We play all the little towns. Company doing a big business. Will give you fifteen dollars per week and expenses. Telegraph me if you can come, and if you will accept salary. Answer quick. P. H. LEHNEN.

Attracted by the tempting proposal, and the torrent of ducats that would be likely to flow into the Gotthold exchequer, that gentleman telegraphed as follows:

P. H. LEHNEN, Circuit Manager, Syracuse;—Letter just received. Salary too elaborate. Do you furnish paste and overalls? Answer quick. E. M. GOTTHOLD.

Nothing being heard from this message, Mr. Gotthold was forced to retain his old position at fifty dollars per week, thereby losing the brilliant opportunity of carving his road to fame and fortune ahead of the ebony Cal.

Osmond Tearle.

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Mr. Gerald Eyre.

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"*If we offend, it is with our good will.*"
—MIDSUMMER NIGHT'S DREAM.

There are some grand things in nature, but a very small country actor making a twenty-five cent lunch off of a five-cent beer is not one of them.

Things are very contrary in this world. Big vegetables are coming in now just as the debut season is over.

You can tell an actor from the rest of the community by his tall white hat. The taller the hat the worse the actor.

Actors have their cricket clubs. Why shouldn't actresses have their archery clubs. They all know how to handle beaux.

No actress can make up well for the stage unless she has her MIRROR in front of her.

Actors who are not wanted on the stage seem to be the very people who are not wanted off of it.

Austria has seventeen diets. What a capital place for the hungry barnstormer to emigrate to.

It was so hot yesterday that actors and their wives couldn't even get up a coolness.

One of the most sympathetically-agonizing sights of the present day is Frank Goodwin trying to make a 'Frisco engagement for Tom Maguire.

Tight lacing ought to be more extensively practiced among the ladies of the profession. It kills off the foolish ones, and leaves the sensible—sometimes occasionally.

A boy bent on mischief was climbing in a back window of Niblo's Theatre yesterday, when he was observed by the stage carpenter. "Where are you going?" asked the carpenter. "Right back again!" replied the boy, as he fell on the outside with a thud.

If Heaven helps those who help themselves, how well those newspapers must get along who crib THE MIRROR'S good things.

Two barnstorming actors were drowned last week while crossing the Ohio river. There is a wise provision in all things.

An acrobat is a strange being. When he's wide awake he's leaping.

"A wounded reputation is seldom cured." What a number of permanent invalids there must be in the profession, to be sure.

Strange that although Sam'l of Posen is a Jew, we know him only by his Christian name.

Billy Mestayer says that while he was in California a few weeks since, there was quite a movement in real estate—an earthquake. Bright boy, that.

Frank Mordaunt says he can stand the impudence of waiters, but there are some hotel-keepers he cannot put up with.

There are some actors on the stage to-day who should have come into the world two hundred years ago.

A horse car crowded with men is tame and uninteresting, but let a pretty actress enter, and the whole crowd will think they have never before been so well entertained.

This may be libel, but it is given out as a fact that the publishers of the two dramatic papers in Chicago have to go home every Saturday afternoon at 3 o'clock to avoid disagreeable interviews with their compositors.

A Colorado paper says "W. E. Sheridan is a very striking actor." Suppose it's just because he happened to make a hit out there.

Actors, says the philosophic Duff, are like tea—the real strength is not drawn out of them until they have been in hot water.

The coming suit of Summer clothes for the [illegible] will consist of a cravat that will wind about the body from the neck to [illegible], and be fastened with a solitaire.

[illegible] tell when John Mathews [illegible] yarn. He always knits

[illegible] they use the knout upon the [illegible] actor who comes to the theatre [illegible] that were the law in England, [illegible] would be walking [illegible] gift of this description.

Fanny Davenport's Country Seat.

At the junction of Towanda and Lycoming rivers, nestling amid the foot hills of the Alleghany mountains, lies the village of Canton, Pa. There is nothing interesting in a little town of 1500 inhabitants, so your representative secured a vehicle drawn by a pair of ancient horses, and immediately proceeded to the Summer residence of Fanny Davenport. A mile and a half ride over a road of firm rolled earth, bordered by stalwart maple trees and hardy oaks, brought us to a handsome semi-gothic cottage. Standing at the extreme end of a slight rise of ground, its handsome windows shaded by gaily-colored canopies, with a low, rambling piazza extending over the central portion. As your representative unlatched a rustic gate, a large Newfoundland dog slowly stalked towards him with an inquiring expression upon his face, but good nature expressed in his tail, which was wagging a cheerful greeting.

Following the windings of a broad path, which is separated from a similar road by a laurel hedge, your reporter tapped at the door of America's favorite artiste. The sound of a piano was immediately stilled, and in a second the door was opened by the lady in person. Upon making known our errand, an immediate invitation to enter was accorded.

The interior of the house had a pleasant and homelike air. Louis XIV chairs, easy and invitmg, lured one towards them. The walls were hung with photographs of celebrated professionals. Mr. E. L. Davenport in the costume of Othello was particularly noticeable, as was a handsomely framed picture of Sarah Bernhardt. Upon an etruscan hearth smouldered a log of wood, as the early morning and night air has still a wintry touch. After a few pleasant words with Miss Davenport, she excused herself on the plea of household duties, and left us in the competent hands of Mr. Price.

In answer to a query, Mr. Price said: "Well, let me see. About all the recent news I can think of is that Miss Davenport is hard at work studying Lady Macbeth, which she will produce next season. Yes, she will confine herself strictly to the legitimate drama next year. In addition to her present repertoire, she will probably add Medea. We have engaged J. B. Studley, Charles Fisher, Harry Rainforth, May Davenport and Mary Shaw, and are negotiating with several others, whose names I am not at liberty to give. We will not open our season until October. Oh, by the by, have you a copy of the MIRROR with you? Mine has failed to reach me this week, and I feel lost without it. Thanks. Let me take you for a walk around the grounds."

A pleasant half hour followed this invitation. The cleanly clipped lawn, with here and there a spot of bright color, from beds of flowers; and above all, the purple-tipped mountains, was keenly enjoyable after the hot and dusty city. Across a narrow valley rose the gables of Frank Mayo and Mrs. E. L. Davenport's houses. After enjoying the view, an introduction to Miss Davenport's horse, Bertie, was given. We then adjourned to the house, where a lunch and parting segar were served. A few more pleasant moments followed, and your representative reluctantly bid his entertainers adieu, and crossed the valley for the purpose of visiting "Crockett Lodge," Frank Mayo's Summer seat.

Mr. Mayo was not at home, and after glancing at a little Swiss cottage, and resting a moment on a rustic bench, your reporter wended his way towards the railroad, heartily convinced that the ladies and gentlemen of the profession who spend the Summer solstice in this charming spot are as happy as it is within the province of mortals to be.

J. B. H.

The Thespians Play the St. George's Club Again.

The return match between the Thespians and the St. George's Club was played on Thursday last at Hoboken. The weather again left nothing to be desired, and at 12 o'clock punctually the game was commenced. The Thespians won the toss, and elected to go in, but they were speedily disposed of by Sadler and Richardson, the St. George's bowlers, the former of whom was very deadly. The innings closed for 24, and presented no features worthy of note. The St. George's Club then went in to the bowling of Kerr and Bell, who were on the spot to start with; three wickets fell for very few runs, but the next men offered a determined resistance, which resulted in Tearle's going on to bowl in the place of Bell, who, however, resumed after a rest. Tearle succeeded in taking a wicket, and, thanks to a couple of very smart catches by Wilmot Eyre, the innings closed for 13 runs. Kerr took five wickets and Bell three. The Thespians fielded much better than before, though improvement is still needed in this respect. For the St. George's men Talbot, Sadler and Rutherford batted extremely well.

In the second innings of the Thespians a great change came o'er the spirit of the game. H. H. Bell and Wilmot Eyre putting on no less than one hundred runs before they were parted, and causing six changes of bowling. Bell's forty-seven was a magnificent inning, a fine display of free hitting combined with judgment, and Wilmot Eyre's patient and painstaking innings of forty-five, not out, was of the greatest value to his side; in him the Thespians possess a most reliable batsman, though Bell is more brilliant.

Every one did better than in the first innings, and had time allowed, a close fight might have ensued. As it was, seven wickets fell for 134 runs, and the game was therefore decided in favor of the St. George's Club, on the first innings.

The Thespians play the Staten Island Club on Friday, June 10, and if they continue to improve as they have already done, an interesting game may be expected. The attendance on Thursday was larger than at the previous match, and both players and spectators thoroughly enjoyed themselves. Fred Ward was to have played for the Thespians, but, unfortunately, arriving too late, his place was filled by H. Brown. Subjoined is the score:

THE THESPIANS.

First inning.		Second inning.	
W. Eyre, b Sadler	7	Not out	45
H. H. Bell, c. Clark, b. Richardson	0	c. Richardson, b Sadler	47
H. M. Pitt, c. Rutherford, b. Sadler	3	b. Rutherford	7
G. O. Tearle, b. Sadler	6	c. and b. Rutherford	0
W. O. Wilkinson, b. Sadler	0	b. Sadler	7
G. Eyre, b Richardson	1	c. Talbot, b. Sadler	1
F. G. Kerr, run out	0	b. Barnes	7
W. H. Naylor, b. Sadler	0	To go in.	
G. Thorne, b. Sadler	0		
H. Standish, not out	2		
N. Brown, b. Sadler	2	c. Kneeland, b. Sadler	0
Extras	3	Extras	20
Total	24	Total	134

ST. GEORGE'S CLUB

First inning.

W. H. Ropes, Jr., b. Kerr	5
T. C. Richardson, c. Pitt, b. Bell	3
E. W. Sadler, b. Kerr	42
W. H. Smith, b Kerr	1
M. H. Talbot, c Wilkinson, b Tearle	27
W. Rutherford, b Bell	28
H. Clarke, c W. Eyre, b. Bell	11
E Octaviane, run out	3
G. Kneeland, c. W. Eyre, b. Kerr	1
W. C. Barnes, c. Naylor, b. Kerr	5
C. L. Newbold, not out	7
Extras	5
Total	138

PROFESSIONAL DOINGS.

—Lillie Wilkinson sailed for England Sunday. She will return in the Fall to resume her professional duties.

—Joe Murphy has tired of fishing.

—Dominick Murray is up in Canada.

—Eugene Tompkins, of Boston, is in Paris.

—Billee Taylor has gone into summer repose.

—Sam Colville has given up his trip to Europe.

—Manager Watson, of Auburn, N. Y., is in the city.

—J. M. Hill has secured an art treasure—female, of course.

—William Horace Lingard disports himself on the Square.

—Will J. Duffy goes out again next season with the Templetons.

—John A. Lane has been engaged for McCullough's company.

—Frank Bowers presides over the Booster Club with dignity and grace.

—Mme. Gerster and Olive Logan sailed for Liverpool on Saturday last.

—John Gourlay sailed Tuesday for England on the steamer Wyoming.

—William Castle, the popular singer, has returned to the city for the Summer.

—W. A. Whitecar leaves on the 13th for Halifax, to play Freddy in The Guv'nor.

—James Collier has given up the idea of playing Hazel Kirke through the country.

—John St. Maur is in the city. He has been engaged as business manager for Rossi.

—Harrigan and Hart's new theatre, on Broadway, will be ready for the opening in August.

—Eliza Weathersby returned to this city on the Arizona from Europe on Monday morning.

—Donald Harold has been engaged by Rice and Goodwin for their Summer season in Boston.

—Edwin Milliken, of the All the Rage combination, will Summer at Franconia, N. H. (White Mountains.)

—Frank Roberts has been engaged for the Felicia company under the management of C. J. Whitney.

—Charles Haslam is delighted with the idea of going to Europe with Haverly's Colored Minstrels.

—Frank Farrell has been engaged by Brooks and Dickson as business manager for John T. Raymond.

—Lanouette is making new costumes for Mary Anderson to be worn next season. They will cost $2800.

—Elliott Barnes has finished a new sensational play (unnamed), for which he is said to have refused $3000.

—William E. Sinn, of Brooklyn, has secured Felicia among his many strong attractions for next season.

—Ada Cavendish has got a new play by Wilkie Collins, in which she will appear at the Princess', London.

—Harrigan and Hart did a large business at the Novelty Theatre, Brooklyn, last week. They left for Chicago, June 5.

—Frank Mayo's present engagement at the Boston Museum has resulted in a brilliant succession of large houses.

—Baker and Farron have accepted a proposition from Locke, of San Francisco, and will open with him in July.

—Georgie Woodthorpe will start on a starring tour on September 1, in her new play of Dash, supported by a picked company.

—C. J. Whitney bought Felicia for $5000. He has since been offered the entire amount back for a half-interest in the play.

—John R. Rogers was quite ill last week, yet he wrote forty-seven letters in one night. No wonder he wasn't feeling well!

—The new Opera House at Rockford, Ill., is rapidly approaching completion, and will be ready for occupation on November 1.

—C. R. Gardiner's offices in THE MIRROR building have been fitted up in a most sumptuous manner, and with excellent taste.

—Arthur Moulton has been engaged by Manager C. W. Tayleure, for his company supporting F. S. Chanfrau next season.

—Mrs. F. M. Bates, an artistic leading lady, is at present in Chicago. Talent like hers should not remain long unemployed.

—Rossi's leading lady will be Signora Piamonte, the charming Italian actress who played in this country with Salvini in 1878.

—George Holland, Ed. Marble, and E. M. Holland, have been engaged by Robert Spiller for Gunter's new comedy, After the Opera.

—C. H. McConnell's National Printing Company of Chicago cleared over $60 000 last year. A splendid income for a splendid fellow.

—The Wilkinsons, Charles and Lillie, sailed for Europe Sunday. They go for health and rest, and will remain abroad until September.

—Ely Stone, the gentlemanly treasurer of Haverly's Fourteenth Street Theatre, goes out next season as business manager for N. C. Goodwin, Jr.

—An entertainment was given by the citizens of San Rafael, Cal., to Matt Lingham, last Saturday, and the beneficiary was able to take part in it.

—Jesse Williams has been engaged as musical director of the Palmer-Graham-Rogers - Around - the - World - in - Twelve-Months Combination.

—George W. Chatterton, Sr., manager of the Illinois Managers' Association, is in the city, making engagements for the Association for the coming season.

—Eleanor Carey, Emma Willis and Nita Guion returned from Boston Monday morning, having finished at the Park with the Union Square company.

—Georgie Kane and E. C. Dunbar are with the Fun on the Bristol party, in the stead of Marion Fiske and Mark Smith, who left them at Eureka, Nevada.

—Lilly Milliken sailed for England on Sunday. She will return in the Fall and resume her professional duties after a vacation spent in rest and sight-seeing.

—The Madison Square Theatre orchestra will accompany Jimmy Morrissey to the pier of the City of Chester on Saturday, and give him a farewell serenade.

—Lanouette, the popular costumer, is about to dispose of his historical costume depot, 826 Broadway, on account of having embraced another line of trade.

—Duprez & Benedict's Minstrels close a successful season of forty weeks at Amsterdam, N. Y., on Saturday night. They will reorganize the last week in August.

—Waterbury (Conn.) *Daily American:*—The last issue of the NEW YORK MIRROR gives a large quantity of theatrical gossip served in a spicy and interesting manner.

—Florinel, Sydney Rosenfeld's new romantic drama, appears to have made a success in St. Louis. Miss Julia A. Hunt is organizing a company for its production in New York.

—John Templeton owns one of the prettiest country seats in New York, near Nyack. He has fifty-six acres of fine farming land, where he, with his family, spend the Summer.

—English's Opera House, Indianapolis, admitted to be one of the handsomest in the country, is to be still further improved and adorned in time for the next season at a cost of $30,000.

—Only a Farmer's Daughter, Elliott Barnes' successful play, will be one of the sterling attractions of next season. Dates are already filled for it in Chicago, St. Louis, and other important cities.

—C. H. Smith, who has managed a most successful amusement season, of nearly one thousand nights, in the East, has taken the management of the new Forest Hill Gardens, in Fall River, for the Summer.

—Any number of professionals can be found at the Resort, corner of Thirteenth street and Fourth avenue, discussing the events of the season and the exhilarating concoctions of mine host Sharkey.

—The precocious little American wonder, Fay Templeton, who has been dubbed by the press "the American Aimee," will take the road next season with Olivette, The Mascotte, Billee Taylor, Good Luck, etc.

—The Mrs. Joshua Whitcomb Combination closed their season at Carbondale, Pa., last week, and after a brief rest will go on the New England circuit. The season is reported by George J. Curtis, the agent, as quite prosperous.

—Leonard Outram has received capital notices from the San Francisco press for his acting in the Guv'nor, Frou Frou and the Double Marriage. Kate Claxton is delighted with the support Mr. Outram has rendered her.

—Frank Mayo's company for next season thus far engaged consist of Geo. C. Boniface, J. T. Malone, Harold Fosberg, C. Ahrent, Jennie Jewell, Lillian Spencer, Mrs. E. L. Davenport, Harry Davenport and Messrs. Ober, Barton and Charles.

—Lewis Morrison writes from Chicago to a friend in this city, telling him to deny all rumors or reports respecting his arrangements for the coming season. He says he has made none as yet, and will not go to California, as reported.

—Miss Dean McConnell, who was with Fanny Davenport the early part of the season, and who had lost her health by overwork, is sojourning at her home at Hannibal, Mo., and has sufficiently recovered to be able to resume her profession next season.

—Milton Nobles has engaged the following named people for next season: Alice Lewis, Ida Burleigh, Rachel Adine Booth, Ada Wernell, Alonzo Schwartz, J. V. Metlon, Edwin L. Mortimer, W. C. Anderson, W. H. Cooper, Frank D. Wade, George W. Barnum, J. W. Gardner, and Prof. William Bendix, musical director.

—Charlotte Thompson's season closed on June 4th. W. E. Sheridan is starring under J. K. Tillotson's management for four weeks or longer, closing probably in San Francisco. All the male members of the Thompson company are re-engaged to support him.

—Theall and Williams, of the Novelty Theatre, Brooklyn, E. D., have filled thirty-two weeks of next season. There are only eight more left to fill. The list includes all the strong attractions, including McCullough, Mary Anderson, My Partner, etc., etc.

—Eighty nights have already been booked for next season at the Grand Opera House at Reading, Pa., the attractions all being leading ones. This is mainly due to the great popularity of George M. Miller, who also plays first-class combinations over a select circuit.

—Tony Pastor and his large specialty troupe seem to be carrying everything before them. Our correspondents all speak of full houses, in spite of the sweltering weather, wherever the company appears, and Tony is raking in the ducats with astonishing celerity.

—The season at the Soldiers' Home, at Dayton, Ohio, was successfully closed last Wednesday night by Burton Adams, his company appearing to a large house in the Marble Heart. Edwin Knowles and Mary Davenport are the principal members of the organization.

—Owing to a double accident on the railroad Saturday, the Mastodon Minstrels did not arrive in Omaha until 11:40 P. M. The performers marched in line to the theatre, followed by a large crowd, and opened the performance as usual, keeping it up until long after midnight, much to the delight of a large audience.

—George C. Davenport, the clever comedian, has just fallen heir to £7000 by the death of an uncle in England. He will continue to recognize his friends as usual—for he is not proud, if he is rich. Mr. D. has just been engaged for next season by Henry C. Jarrett, at a large salary. Fortunes have come doubly in his case.

—Watson and Ellis, the specialty artists, are organizing a first-class combination, and will take the road on or about the last week in August. They have already engaged a number of stars in the variety business, and intend making their company an unexceptionally strong one. Rumor has it that Oofty Gooft will pilot them through the country.

—After the Opera, is the title of A. C. Gunter's new play, which will be brought out in August at Boston, by Robert Spiller. A good company has been gathered together for the production, including Estelle Mortimer, George Parkes, Agnes Booth and others. The comedy is founded on an actual story of New York fashionable life. The action of After the Opera transpires from 11:20 P. M. to 2 A. M.

—Four of our principal theatres have closed their doors for the summer season, viz: Booth's, Daly's, the Union Square and the Park. The Fifth Avenue, Wallack's, Fourteenth Street, Bijou and the Grand Opera House are stringing out supplementary seasons, while the Madison Square, Niblo's, the Windsor and the Standard have started in on a summer season.

—Captain J. N. Abbey, Philadelphia Passenger Agent of the Pennsylvania Railroad, is possibly the most deservedly popular of all the popular agents of this popular route. Had he been in good health when Mr. Farmer resigned, he would unquestionably have received the appointment of general passenger agent. All the traveling managers and agents will be pleased to hear that he is gradually improving in health.

—During his delivery of the description of the Lake of Como, in the Lady of Lyons, one evening last week, Mr. Stafford, who was playing Claude Melnotte, at the Windsor, suddenly stopped in the peroration, and unwinding Pauline's arms from about his neck, came down the stage to the footlights and said: "I trust the audience will bear with me to-night—my voice is husky!" He then went on with his lines.

—The box-office of McVicker's Theatre, Chicago, was entered on Friday night last by a deputy sheriff, who took possession of a roll of bills amounting to $432, under a writ of attachment against Henry C. Peakes, partner with C. D. Hess in the Acme Olivette Company, now performing at that theatre. The writ was in the nature of a garnishee founded on a note of Peakes made about four years ago.

—Levy, the cornetist, was arrested in Brooklyn last week, at the instance of his first wife, who lately arrived from London with her two children, and charges Levy with desertion and neglect. Emily Levy is her name, and she says she was married to Levy in 1869. They mutually separated, he agreeing to pay her $840 annually. He has neglected to do so, and she came over and had him arrested. Levy's present wife is Marianne Conway. He was held in $2500 bail.

—The site of the Elm Place Congregational Church in Brooklyn has been purchased by William Barry and Hugh Fay variety actors, and Benjamin Lewis, for $16,000, on which they propose to build a theatre for variety purposes. The old front wall of the church will be left standing, but the balance of the building will be new. It will accommodate three thousand people. As soon as Tony Pastor completes his new building, Brooklyn will have more than its share of variety theatres.

—Frederick Paulding's next season will consist of thirty weeks, twenty-six of which have been very acceptably filled by Raymond Holmes. The latter gentleman has displayed as much tact and discretion in the matter of booking time, as he has shown taste in directing the stage in the past. The company engaged to support Mr. Paulding has been made up, and will be announced in due season. Harry Smart has his side of the story, with reference to the last season's tour, that ought to have a hearing. He claims that Mr. Paulding owes him several hundred dollars yet.

—A member of the Soldene troupe named Hershing committed suicide on Saturday last at Denver, Colorado, by jumping from a bridge into Clear Creek. His wife is a member of the same troupe. Since writing the above, we have been informed that there was no such party in the troupe as Hershing—that it must have been Clive Hersee, husband of Miss Dugan, the high kicker. It is known that the two have not lived happily together, and at San Francisco quite an estrangement took place, and it was said that Mrs. Hersee intended to apply for a divorce as soon as the troupe reached Denver. It is presumed she did so, which drove Hersee to the act of suicide. He was a brother of Rose Hersee. In the absence of authentic information, we give this as floating news.

—Manager R. E. J. Miles, of the Grand Opera House, Cincinnati, has secured Robinson's Opera House, and will virtually control "down-town" amusements in that city.

—The San Francisco Minstrels close the season at Pittsburg next Saturday evening, and return to this city. The oleaginous Birch and Backus will select soft spots in which to wither.

—John P. McCormack last week resigned his position as city editor of the Cincinnati *Enquirer* and came to this city. He will control the destinies of the young tragedian, Frederick Paulding, next season.

—In the advertisement of John Gourlay last week, it was so worded as to convey the idea that the Troubadours were going to Europe. Mr. Gourlay himself only goes, and returns to play with the company.

—Al H. Simonds, business agent of Anthony and Ellis, was presented last week at New Bedford, by that firm with a Waltham stem-winding watch, as a token of their appreciation of his abilities as a man and manager.

—Baker and Farron have played to a large business and given satisfaction to intelligent audiences in the northern part of the State. Their season closes on Saturday night. After a short rest they leave for California, opening with Locke at San Francisco on the 4th of July.

—Mary Anderson, on Thursday last, signed a contract for a four weeks' engagement at Booth's Theatre, beginning January 2, 1882. Miss Anderson bought a five-story brown house in West Thirty-eighth street, near Fifth avenue, last week.

—To a good comedian, who can assume the character of a Chinaman, Dutchman, etc., a four-act drama, in which the scenes are laid in California and the Eastern States—a capital thing to star with—can be seen at the MIRROR office, and arrangements made for its sale or production.

—Robert Fulford, the manager of Annie Pixley, says there is no foundation for the report that John E. McDonough would not be connected with the M'liss organization next season. Mr. McDonough and Mr. Fulford will continue business relations for another season, and in conjunction with the popular little California actress, will take the road again in the fall.

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The wildest demonstrations prevail.
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